

THE TALKING MACHINE REVIEW

NO. 22

June

1973

ИСКУССТВО ШАЛЯПИНА



EXAMINE

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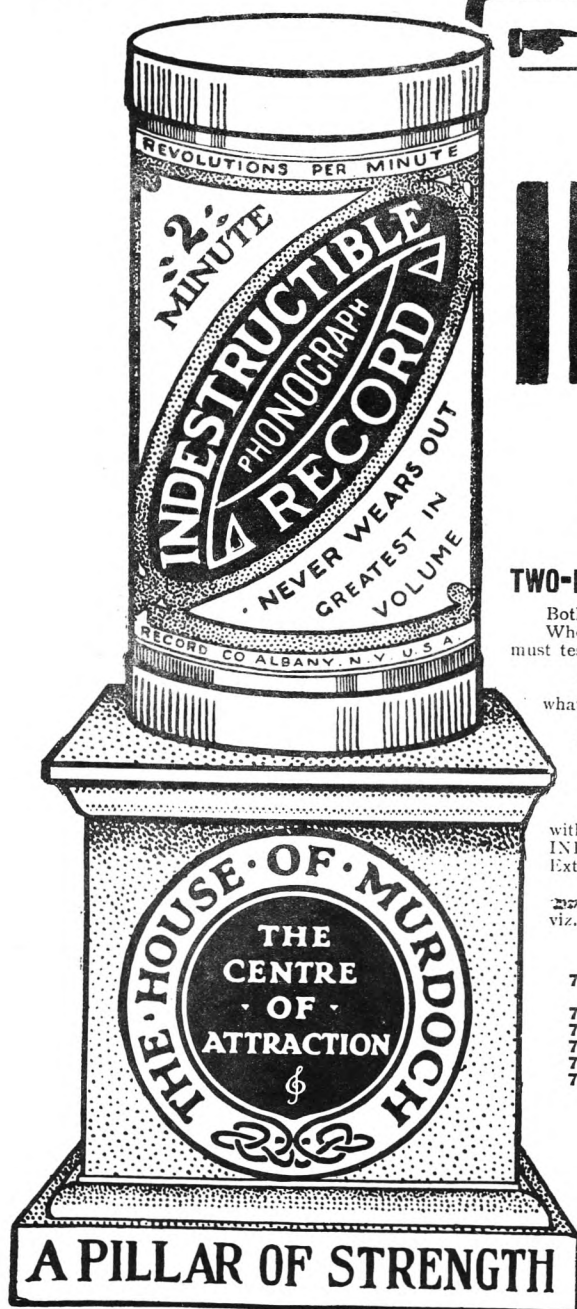


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Don't lose time, get into communication with The September Four-Minute Supplement will contain English and American Supplements.

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Dark Oak Cabinet, 16½ in. by 16½ in. by 10½ in. Fitted with automatic Penny-in-Slot device, 10 in. Turntable, Tournaphone Concert Sound Box, and Embossed Flower Horn, 26½ in. by 21 in.

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Mahogany Piano-finish Cabinet, with hinged lid. 15½ in. by 15½ in. by 7½ in. Silent 10-Minute Motor, 10 in. Turntable, Tournaphone Concert Sound-Box, Embossed Brass or Nickel-Plated Horn,

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Polished Alderwood Case, 11½ in. by 11½ in. by 8½ in., with hinged lid. Silent Nickel-plated Motor, 10 in. Turntable, Combination Tone Arm and Sound Box, Embossed Royal Blue Enamelled Horn, 21½ in. by 17 in.

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LETTERS

Dear Ernie,

Firstly, concerning Peter Betz' "No Name Reproducer" featured in The Talking Machine Review No.20/21.... I can provide a name. It is a Sterling. The name is written in longhand on mine, with the L capitalised and appears to be a paraphrase on the British Pound sign but without a crossbar. The total information reads:

Sterling

PATENTS

PENDING

PLAYS ALL RECORDS

Patents and Pending are in small capitals and Plays all Records larger. All curved letters. I have no doubt that mine is the same as the photograph, although the needle holder looks a bit different. The photograph makes it appear that the needle holder is suspended between two tiny extensions of the sound rod, while mine screws in typical Victor fashion into lugs within the core of the rod and having the usual tension springs. That in the photo looks as if the reproducer will swivel a full 90 degrees, while mine goes only 45 degrees, unless it is stuck. It plays Pathes well (my only means of playing them) so I hesitate to force it - even in the interest of knowledge. Also, I hesitate to take it apart (four tiny screws on the back). I found this reproducer in central Ohio about ten years ago. It was on a Victor I whose reproducer could not be found.

All the best,

John Baldwin.

* * * * *

Dear Ernie, I must take issue with Mr. Fabrizio whose article about the Talking Machine Company of Chicago appeared in T.M.R. No.20/21.

While most of the labels used Columbia masters alone, surely this is not the case with Busy Bee. This Company used the masters of several other firms.... the other evening I was playing my Busy Bee of 'Give my regards to Broadway'. This is by Billy Murray and comes from an American Master. But there are other Chicago Companies as well with their own master series. The 'Central' label was sold by the Central Camera Company (c.1905). The 'Faultless' label was sold by John M. Smyth Furniture Co. at about the same time and used the same master series. These masters were neither Columbia, American, nor Zonophone.

Best Wishes,

Allen Debus

* * * * *

Dear Readers,

Elsewhere in this issue you will receive notice of our latest publication, 'The Story of Nipper and the His Master's Voice Painting' written by Leonard Petts with a foreword by Frank Andrews..... But, this may be 'old news' to those of you who saw the BBC TV feature about the book in its 'Nationwide' programme when Leonard was interviewed and pictures from the book shown.... as well as Francis Barraud's painting taken especially from the E.M.I. Boardroom at the suggestion of Sir Joseph Lockwood, Chairman of E.M.I.

You may also have read about the book in the 'Daily Mirror' on "Inside Page". In these lines I wish to thank all who have co-operated to enable it to see the light of day - in one way or other - which includes those at E.M.I. unknown to me, and the printers Hurad Ltd and their staff well-known to me. Sincerely, Ernie Bayly

Editorial - 1

British readers are advised to see what LP records are being sold off cheaply at Tesco supermarkets. It may be too late...but mine had, among with pop songs sung by no great names, all at the very low price of 25 pence, RCA Camden Int. 1037 "The Band Wagon" featuring Fred & Adele Astaire. This is a selection from the show with Leo Reisman's Orchestra. Even though it may not be your musical taste, it is very important historically and at 25 pence should be in every collection. Why???? It is a reissue of one of the Victor experimental longplay records from the early 1930's. There is nothing upon the sleeve to say that it is of such importance. This is where the issuing company (in Britain at least) missed a chance. I did not realise it myself, but bought the record for there are a couple of songs on the reverse side by Fred Astaire which I remembered and considered worth 25 pence! On playing the 'Band Wagon' side with Leo Reisman's explanatory announcement I realised what I had. Perhaps the British issuing company was ignorant of what it was issuing. From the Fred Astaire reverse I recommend the song 'My Temptation' as being a very rhythmical number with plenty of 'zip'. (And if you have young children who clamour for stories, Tesco's also had some well-told versions of Hans Anderson & Grimm's fairy story LP's...well worth the 25 pence.)

In a similar way the Edison Company in Detroit, it may be up to two years ago, sneaked out a long play reissue of Edison originals of the great tenor Martinelli. I received mine about a year ago. When Clifford Williams of the Welsh National Opera visited me in May, the disc was 'news' to him. Maybe some others of you will wish to try to obtain the disc. It came from the Thomas Alva Edison Foundation, 2000, Second Avenue, Detroit, Michigan 48226, U.S.A.

In June, Jack Benny played a single Midnight Matinee at the Bournemouth Winter Gardens. At 78 years of age he is still a wonderful entertainer....the time whizzed past....and it seemed no time at all until he looked at his watch and said he must go as it was 2.20 a.m., and so it was. I hope I still will have my faculties like Mr. Benny when I am 78 !.....

I undertook my own miniature survey of how long the Talking Machine review takes to reach various parts of U.S.A. It is about six weeks for places in the east as far as St. Louis; from there to Washington State it is up to two months. When I raised the issue with the overseas department of British Postal HQ the blame was laid upon the U.S. Postal authorities for insisting that all seammil go into New York, where it becomes a congested backlog. I suggest our U.S. readers ask for other ports to be used as well.

Now over to our readers in Holland..... Wij willen onze lezers in Nederland laten weten dat onze publicaties verkregen kunnen worden bij Mr. L. Schoondergang, Jan Hendrikstraat, 72, s-Gravenhage, die een volledige voorraad heeft.

Who can sell or loan to me recording of The Musical Avalos? They recorded for Zonophone principally.

Do not forget that we have supplies (they are diminishing) of Brian Rust & Edward Walker's discography of British Dance Bands. It is receiving very favourable comment from those who have purchased a copy already. The price is £5.50 inside Europe & sterling area, U.S. & Canada it is \$16.00 including postage.

The pile of Easibinders is going down too...when I ordered them, I little realised how much space they would occupy in my small home! They are £1 (\$3.00) including postage.

Our appeal for BILLY WILLIAMS items in the last issue has brought yet more information unknown to us. Thank you one and all. When we do finally feel that we have it all and go to print it will certainly be a very comprehensive discography.... which I feel could only be undertaken in Europe, because of the many minor makes upon which he appeared. It will surprise & stagger you! Who can tell us the songs Billy sings on Jumbo 801 titled 'Some of the Best by one of the Best'? We should also welcome matrix and control numbers if you can see them, on, around, or under the label. I hope you are having as much sunshine as we are..... Ernie Bayly

Record Review by Ben Battrick

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ФЕДОР И. ШАЛЯПИН

This being the Centenary Year of Fedor Shaliapin I am pleased to write about the L.P. reissues of his records which have been released in the Soviet Union by their Melodiya records.

Shaliapin recorded about 130 different titles on published discs, except for four or five, an example of each title is represented on these records. Seventeen items are given two versions, affording a comparison of voice and interpretation over a period of years. The album opens with 'O Thou Red Sun' (Slonov) from his first G & T session in Moscow in 1901, (there are extant cylinders of 1898 which may see the light of day in time). This shows Shaliapin at 28 when he was just becoming established. It has good recording, quiet surface and only slight blasting, on climaxes. In 1907 Shaliapin made his first 12-inch records which for some unknown reason were accorded the orange label (a colour only otherwise used for Battistini records 1907-1921). Of these we have 'Field O Field' (Ruslan) and 'Kalinka's aria (Lakme), both very good recordings, the Lakme being especially fine. In 1910 he was promoted to the pink label and from the period we have five unaccompanied folk songs. Especially fine are 'The Birches', 'Not a little Autumn rain' and 'Luchinushka'. The first two are with chorus and there is some fine pianissimo singing in the latter. Next we have the first published recording from Boris Godunov - Pimen's Act I monologue: Yet one more tale. This is followed by the 1911 Act IV: Once at Eve. Side 2 ends with the two Demon arias which were among the twenty or so recordings of this period (1908-12) to survive in the British catalogue until the World War II. Side 3 includes non-Russian opera and song. 'Why are the voices silent' (Glazunov) is well sung, but rather dull. 'La Marseillaise' is well enough known. The Faust excerpts of 1910, 'Il était temps' and 'Seigneur, daignez permettre' with Mikhailova are both sung in Russian. 'Dormi sol' (Don Carlos), 'Infelice' and 'Ite sul colle' (Norma) are all in Italian, the 'Infelice' being especially fine. The Norma aria has orchestra and chorus of La Scala, it was made at his only Milan session. Side 4 includes recordings of 1913 - 14, the "plum" being the extremely rare 'Sapphische Ode' (Brahms) in Russian, a beautiful performance very well recorded with a good voice/piano balance. The five folk songs from his first London session all sound rather similar at first but improve greatly on repeated playings. The best are 'The Tale of Ivan the Terrible', 'The Mother-in-Law had Seven Sons-in-Law' and 'The Green Oak Has Fallen'. Included on side 5 is the Russian version of 'O could I in Song Express my Sorrow' (Malashkin) which is much better than the English recorded some years later. Here, also, are the Tchaikovsky songs 'The Nightingale' and 'I Bless You Forests', the latter being the first Victor encountered in this set. It has rather a bad surface. Side 6 opens with two of Shaliapin's last last acoustically-recorded operatics 'No sleep, no rest' and 'How goes it Prince?' (Prince Igor)...and now we have Shaliapin's first portrayal of the character of Boris Godunov (and the first electricals) in this set; 'I am oppressed', 'Farewell' and 'Death'. The Death Scene was recorded no less than thirteen times which yielded six published versions. Side 7 begins with two folk songs, the Victor 'Eh! Vanka' and 'Dubinushka' of 1924. From now on all are electric. Three of "the" Shaliapin discs follow... 'The Song of the Flea', 'Song of the Volga Boatman', and 'When the King Went Forth to War'. The side ends with three art songs, Glinka's 'Midnight Review', Schuman's 'Two Grenadiers' and Beethoven's 'In questa tomba oscura', all very fine especially the Glinka. In the Beethoven, good as it is, Shaliapin is not wholly steady, but perhaps this is being picky! The

Schumann is in Russian, Side 3 is devoted mainly to Italian opera. The Mephistofele 'Ave Signor' and 'Son lo spirito' are from the Covent Garden performance of 31st May, 1926 under Bellezza. Mozart's 'Madamina' (Don Giovanni) is not characterised very well, though I rather like it! Massenet's Don Quichotte 'Death Scene' with Olive Kline is dull music. Side 9 is devoted entirely to the public performance of Boris Godunov at Covent Garden on 4th July, 1928 under Bellezza. 20 sides were recorded of which only 8 were issued and 6 of these are included here. 'And you my son', 'My power is absolute', 'Heavy is the hand', 'Ah, I'm suffering', 'Farewell Prayer and Death', with M. Carosic as Feodor, and Chorus. Side 10 is devoted to art songs. 'The Prophet' (Rimsky-Korsakov), 'Le Cor' (Flegier, in French), 'The Old Corporal' (Dargomishky), 'Der Doppelgänger' and 'Tod und das Mädchen' (Schubert) in Russian and 'Doubt' (Glinka). The last has accompaniment by Ivor Newton, piano, and Cedric Sharpe 'cello. 'Doppelgänger' is my favourite here though it, and 'Tod und das Mädchen' suffer from the orchestral accompaniment. This is in 1928 with Eugene Goossens involved so is inexcusable. Side 11 opens with a gem that ranks with Caruso's 'Over There' or Supervia's 'Coloured Toys', etc. It is 'The Blind Ploughman' (by Clarke, in English). This (and the other two mentioned) is "quaint" and quite endearing. Less pleasing examples of this genre can be found by Tauber and Gigli. 'Down the Volga', 'Mashenka', 'Stenka Razin' and 'Down the Pertersky'. These four folk songs are all good, the last two being personal favourites. 'Down the Volga' is one of the famous series of discs recorded in the Salle Pleyel (Paris) with the Choir of the Metropolitan Russian Church, under Afonsky. Side 12 offers some of the well known Russian opera excerpts. 'In the Town of Kazan' (Boris Godunov), 'I hate a dreary life' and 'How goes it Prince? (Prince Igor), 'Viking Guest' (Sadko), 'Farlaf's Rondo' (Ruslan & Ludmilla), recorded over a space of some four years. On side 13 we have the Faust coupling of 'Mephistopheles Serenade' and 'Calf of Gold', which survived until the demise of 78 rpm discs in the mid-1950's. The three Rusalka discs complete this side - The Miller's Aria and the Mad Scene with Georgi Pozemkovsky. Side 14 opens with the superb recordings of 'My Power is Absolute' and the Clock Scene (Boris) made in the Kingsway Hall in June, 1931 with the London Symphony Orchestra, conducted by Max Steimann, (as was the Rusalka above). The rest of the side consists of The Salle Pleyel recordings with the Russian Church Choir. 'Legend of the 12 Robbers' (arr. Zhanoff), 'Now let us depart' (Strokin) 'Open the gates of repentance' (Westel), 'Glory to thee' (Gretchaninov) and the Creed (Archangelsky). These are among his finest discs. Side 15 has the recordings of songs from the film 'Don Quixote' for which Jacques Ibert wrote the music and conducts the accompaniment for Shaliapin. These were recorded in French and English versions but the latter have not been released. 'Gold rolls before me' (Rubinstein) is a beautiful thing, but the other Rubinstein song 'The Prisoner' seems rather dull to me. The last side begins with the folk songs 'Black Eyes', 'Night' and 'Arise Red Sun' which was his last H.M.V. The record ends with two of his Japanese Victors made in February, 1936, in Tokyo - of what were, I suppose, his best pot-boilers, 'Song of the Volga Boatmen' and 'Song of the Flea'. This set has obviously been prepared with great care. Good to excellent copies have been used for the transfers and the items have been sensibly grouped following a roughly chronological progression.

Two supplementary records have been released since the above set, the sleeve of one of them being used by our Editor to illustrate the front page of this magazine. On the first we have some items which have previously been unissued. One is of a recording of Shaliapin's speaking voice made at his second Victor session in January, 1922. It is part of a poem of S.Y. Nadson, 'A Dream', being a very forward and clear recording with an exemplary surface. The other is a Riga recording of 'In olden days' (Askold's Tomb) - interesting and well recorded with piano and chorus. The disc also contains his first 'Flea' (1907), 'Vecchia Zimarra' (Boheme - in Italian), 'Seigneur Daignez' (Faust) with Austral and an orchestra conducted by

Coates is very fine and it is incomprehensible why the second part of this scene was not included. However, this is followed by a recording from the June, 1928 Covent Garden performance under Goossens. 13 recordings were made, but only two were issued! Here is the 'Nous nous retrouvons' with Hislop and Jane Langier. Included is the English 'O could I but express in song' (Mendelssohn). The second supplementary record includes Mephistopheles' 'Serenade' and 'The Calf of Gold' (Faust) of 1907 in Russian. They are good copies but the 'Calf of Gold' is rather fiercely recorded. The first 'Farewell' and 'Death of Boris' of 1911. 'On the Hills of Georgia' (Rimsky-Korsakov) and 'When Yesterday we met' (Rachmaninov) are two items which had never been released previously, coming from the January, 1914, St. Petersburg session. These two are a little "surfacy". 'The Prisoner' (Rubinstein) was made in his second 1914 session; he recorded no more until the October, 1921, session at Hayes. The last item is another issued here for the first time, the 1924 Victor of 'Le Rovine' (Robert the Devil) which is very fine with exemplary surface. Three items appear to be recordings used before in the 'set proper', or in the first supplementary record (unless they are alternate takes, which I am as yet unable to check), viz - the folk songs 'Night' of 1910, 'Mashenka' of 1911, and Slonov's 'A word of Farewell' of 1914.

In preparing these notes I have been grateful to 'The Record Collector', Vol. XX, No's 8-10 of August, 1972.

The numbers of the Melodiya records are:- For the 8 record set D 018101 - D 018116, and the supplementary discs, D 028551/2 and D 033595/6.

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Big Bandography Revival by Alasdair Fenton

Originally, I covered the wealth of big band material now being re-issued in microgroove form in The Talking Machine Review No. 11 (August, 1971). It was intended to be published in three parts, but owing to a misunderstanding at the time, the articles came out in toto!

However, since then nearly twenty months have flowed beneath the bridge of time, and I feel that we should continue our quest to see if the big bands have come back, or indeed have they ever gone?

First of all the real vintage bands, the cream of the crop, so to speak, still appear from time to time on microgroove. Last year, when the B.B.C. celebrated its 50th Anniversary a two-L.P. set was issued titled (with tongue in cheek) "One the Air", although in fact all the recordings used were from commercial 78's. It is amazing to think that the B.B.C. retained nothing from the "Golden Age of Dance Bands".

From Decca, apart from the Billy Cotton records available in their "World of...." series, only two vintage discs of note have appeared. Both on the Eclipse label, one devoted to Jack Payne, featuring 14 titles from the old Imperial 78's. On this L.P. a few of the vocals have been edited out, and so we miss the chance to hear Ronnie Genarder. The other L.P. features the famous wartime band, the Royal Airforce Dance Orchestra, latterly to become the Squadronaires.

From the E.M.I. stable comes a rather odd 2-L.P. set under the title of "After the Ball", a history of pop! Before you wince and turn the page, I should of course mention that the recordings span from before 1900 to 1965. The first L.P. will interest most of you, for on the second side we hear from the Two Gilberts, Whispering Jack Smith and Frances Day. We also have tracks featuring Jack Hylton's Jazz Band, as well as Ambrose, Harry Roy, Henry Hall and even Victor Sylvester.

Great news! World Record Club has had second thoughts, and although it has abandoned the idea of sending single records through the mail, one can buy through the local record store,

the resurrected vintage SH series. (This is great news = Editor)

One features Gracie Fields on stage and screen, and includes a wonderful 1933 stage performance! Also currently available is a magnificent 2-L.P. set devoted to "The Carroll Gibbons Story". This includes not only his Boy Friends, the Savoy Orpheans, but also the Boston Orchestra and the Sylviens. News has come to hand that an L.P. will also be issued of Henry Hall. (It may be released. On 19th June I saw a Henry Hall record I did not recognise, in a shop window, but hadn't time to enquire = Editor)

Most of the action at present seems to be coming from the 'independent' labels, and Halcyon has issued a cracker! This is an L.P. devoted to Roy Fox and his Band, taken from his material for his 1938 Radio Luxemburg shows. My only complaint is that the announcements were deleted. I have copies of the originals, and hearing Roy Fox speak would have added that little bit extra. Let's hope that further issues will be forthcoming.

Other famous names are also reappearing on the record market, but this time not re-issues, but in fact new recordings. Not only do we have new recordings but also new labels.

On the Joy label we have that doyen of the dance band world Lou Preager, making his first record since 1959, a worthy addition to the Harry Roy L.P. which came out about two years ago from the same source.

A new label is Windmill and among its first issues is one by Ken Mackintosh, one of the star bands of the 1950's.

Spiral, a new label from the north of England even goes one better with an L.P. from no less a person than Harry Leader who in his heyday recorded under some forty pseudonyms! Spiral have also devoted an L.P. to Eric Winstone. In fact, I have heard that Eric has made a further two L.P.'s. for another label.

Another label of interest is Rediffusion which includes on its catalogue the bands of Billy Ternent and Sid Phillips.

Actually Sid's music is enjoying a current revival after being unnoticed after his long association with EMI ended. At one time his latest recording was a 45 rpm disc on the Hannover label, sponsored by a biscuit firm. Then Halcyon decided to issue an L.P. Soon more followed, first on Fontana, then latterly on Contour. At present there are three available on Rediffusion, so Sid's music is back with a bang!

The big band revival is not confined to these shores. It has also picked up in Europe, especially Germany, but that is another story, which we will deal with next time.

(Thank you for the above Alasdair, nice to have you back in our pages. Pardon my further interjection readers, but it is appropriate..... Bournemouth's population is served well for live entertainment of all types from its Symphony orchestra to the top stars of TV and the POP world (ugh). During last Summer we had a series of Sunday shows by the top comedians. Unfortunately, most were accompanied by The Johnny Wiltshire Sound which in my opinion is cacophony.... but one comedian was extremely fortunate.... he had the Eric Winstone Band. Eric was superb, both when his band gave solo spots and when accompanying the singers. Although it was a fairly big band, there was musicianship there, diminuendo as well as the crescendo. The Wiltshire cacophony is a continuous crescendo of the worst order. I am glad that I heard Eric's band to revive my memory that a big band does not necessarily tear one's eardrums down. There was also musicianly precision by the solo instrumentalists and in the ensemble passes. Any listener, even had he strayed in from the symphony concert, would have appreciated the quality of the musicianship. Also, striking the eye, they were all dressed smartly and appeared as if they had come to work to entertain, which is just what they did right to the last chord. = Editor.)

(On to the next page for the second part of Alasdair's article.....)

RECORDS MENTIONED IN THE TEXT:

"Dance Bands on the Air" Vol.1 & 2 - B.B.C. REG139/140M. Jack Payne (ECM 2111)
 Squadronnaires (ECM 2112) "The Carroll Gibbons Story" (SH 167/8)
 Henry Hall "Five Fifteen"(SH 172) Roy Fox (Hal.7) Harry Leader (DILB 602)
 "On Stage & Screen"-Gracie Fields (SH172) Lou Preager (Joy 245)
 Ken Macintosh (WMD 133) Eric Winstone (DILB 603)

Sid Phillips (HP 1002; HAL 3; SFL 13142; 2870.136; Rediffusion ZS27,ZS110)

With regard to the B.B.C. discs some of the titles on volume 1 have been issued on microgroove previously, notably the Stone-Fox-Ambrose titles.

The table below shows only titles issued in the United Kingdom on British labels. Items marked * are not re-issues, but in fact new recordings.

Roy Fox Orch. 79	Lew Stone Orch. 71	Sid Phillips Band* 64
Ambrose Orch. 62	Jack Hylton Orch. 60	Harry Roy Orch. 49
Carroll Gibbons Orchs. 45	Ray Noble Orchs. 40	Henry Hall BBC Dance Orch. 34
Jack Payne Orchs. 31	Billy Cotton Orch. 17	Geraldo Orch. 17
Savoy Orpheans 16	Savoy Havana Band 16	Squadronnaires 15
Fred Elizalde 14	Bert Firman 12	Lou Preager Orch * 12
Harry Leader Orch.* 12	Eric Winstone Orch.* 12	

Other vintage re-issues include Victor Silvester (2), Jack Harris, Charlie Kunz, Maurice Winnick, Lou Preager, Eric Winstone, Ken Macintosh all one track each.

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Jumbo

CALLING ALL CANADIAN READERS

JUMBO RECORDS

It has come to my notice that the Sheffield Choir under its Director, Dr. Henry Coward, were recorded on the Jumbo label in England in 1908. These records were forwarded to Canada where they sold very quickly.

The Sheffield Choir toured Canada in the latter part of 1908, and Dr. Henry Coward wrote from there to Barnet Samuel & Sons, (Controlling Company of British Odeon & Jumbo Records) expressing how pleased he was with the excellent finish of the records.

The Sheffield Choir does not appear in the British catalogue! However, it is possible that the catalogue numbers allocated to the Choir's records, which are unknown to me, could consist of some of the numbers still remaining on my "Blank Entries" list. These numbers are, from the Fonotipia Ltd. section of the list - 872 to 882; 967 to 984; 1038 and 1060.

If any reader, anywhere, but especially Canada, has any information about the Jumbo records of the Sheffield Choir (or the Jumbo record numbers above), please write to me, Frank Andrews, 46 Aboyn Road, London NW 10 OHA. England. Thank You.

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Wilhelm Backhaus by Terry Bennett

With the death of Wilhelm Backhaus at the age of eighty-five July, 1969, the classical piano repertory lost one of its most distinguished advocates. The world bid farewell to a great pianist who, for very many years, represented one of the pinnacles of that calling. He was active as a touring virtuoso until shortly before his death and his splendidly lengthy period of service to the international celebrity circuit did not go unrecognised.

Born in Leipzig in 1884 Backhaus was a pupil of Reckendorf and of D'Albert at Frankfurt. His early recitals were very distinguished by great power and mastery of intellectual conception; a considerable reputation was therefore quickly established.

Throughout his career Backhaus had leanings toward the standard classical repertoire

rather than the highly romantic, playing a good deal of Beethoven and Brahms as well as Schubert, Haydn and Mozart. His somewhat monumental, imperturbable style was well suited to the first two composers particularly, and in the Beethoven Sonatas he often reached the heights, through a certain waywardness could preclude the appreciation of the memorable aesthetic experience that Schnabel used to provide in these works.

The very profundity of Backhaus could weigh heavily upon a music of more innocent values - Schumann and Mendelssohn suffered in this respect - but accepting Backhaus' viewpoint of minimal charm and insinuation there was much to admire in the strongly-arched, classically moulded concepts.

His concentration on the Viennese masters and his own Germanic keyboard philosophy did not prevent occasional excursions (particularly in the middle period of his career) into the romantic literature. I, personally, have a tremendous admiration for the series of records he made for H.M.V. in the mid and late 1920's which had a good run for their money in the domestic catalogue, surviving until well on into the '78' era. They are by no means difficult to locate today and their quantity suggests a highly popular circulation over forty years ago. Indeed, Fred Gaisberg points out that DB926, the Delibes/Dohnanyi 'Naila Waltz' and Liszt's 'Liebestraume' was a phenomenal best seller in the months after its release in 1926. So too, was DB923, the Chopin 'C Major Prelude and Study' and the 'F Major Study, Op. 25'. Both of these records demonstrate the dash and brio with which Backhaus confronted the romantics. On the evidence of DB928, Backhaus was not a great Chopinist, the interpretations lack the necessary degree of light and shade, but the actual finger technique is stunning. Perhaps more than any other of his records DB928 gives the best idea of the ravishing, mesmeric legato which was one of the pianist's most personal trademarks, so easy and effortless as to give the impression that no mechanical effort is involved at all.

The much abridged 'Naila Waltz' (DB926) is a delightful and beautifully edited performance, well recorded for its date and on the other side Backhaus offers a 'Liebestraume' no finer version of which I can call to mind.

Another delectable disc is the 'Triana' of Albeniz and the Schubert/Backhaus 'Military March in E Flat' (DB 1125), which again has that compulsive rhythmic energy and vital attack. Backhaus did a highly serviceable complete recording of both books of Chopin Studies which were not superseded by Cortot's miraculous set a few years later.

Of concerto's Backhaus recorded several; the Beethoven 'Emperor' with Landon Ronald (D1198 - D1201) and the Brahms 'D Minor' with Boult and the B.B.C. Orchestra (DB 1839 -43) are outstanding, the latter particularly memorable, I think, for its deep inner strength, its unhurried inevitability and clarity of internal balance. The Grieg 'A Minot' with Barbirolli and the New Symphony (DB 2074 - 6) is probably the most accessible and popular of all Backhaus concerto recordings. Issued in 1934, the proverbial reliability which earmarked this pianist's interpretations of everything he played ensured a successful reception for the set from the record-buying public for many years afterwards. Backhaus was a bit cool for Grieg perhaps. It's a classical rather than heartwarming human account in comparison with the (later) rival set from H.M.V., that of Moiseiwitsch, but at any rate Backhaus could be relied upon not to perpetuate any unforgivable affectations of phrasing. Tasteful, musicianly accompaniment from Barbirolli.

I recall the last time I saw Backhaus in a public appearance. It was in May, 1963, at the Festival Hall. With Klemperer he performed the Brahms 'B Flat concerto' and then, in his seventy-ninth year he commanded one's highest respect for the massive technique that remained undiminished and for the sheer force and clear sighted vision of the interpretation. Mental stamina remained unimpaired up to the last. And in the fullest maturity of his art, which appeared to scale down even the letter of the score, thereby robbing many a critic of his perpetual bone-picking & hair-splitting, we see a continual enrichment of the musically questing spirit.

Psychological Investigations into Phonograph Collecting by T.C. Fabrizio

Anyone who has seriously pursued a hobby must needs have felt the often insatiable compulsion directed towards the object of his interest, which seems to spring quite dramatically from his emotional roots.

What leads us to expend our leisure in the relentless exploration of antique shops, garages, flea markets and private homes? What compels us to drive further than we had wished, track down even the most flimsy prospects and spend more money than we had anticipated?

We hold before us the metaphysical configuration of our own, respective Holy Grail of collectia. Perhaps we picture a Columbia BC with its awe-inspiring reproducer. Perhaps it is a little Berliner, innocuous in its simplicity but dazzling in its rarity, which we envision. Perhaps we imagine a tinfoil machine, through some fluke of fate, lying as yet undiscovered in a barn. Our personal fantasy might even be so conservative as to involve only an Edison Standard, but however they may manifest themselves these speculations lead us to perform acts sometimes bewildering to ourselves, our friends and our spouses.

The intensity of enthusiasm at the outset of the hobby makes neophytes especially prone to bursts of irrationality. As time goes on one supposedly learns to temper one's desires. One grows more realistic about staying within one's means, and pursuit of the beloved is less likely to be conducted at quite the hysterical pitch of the beginner. It would seem the evolutionary process would end in a kind of blaise sophistication. Surely, there are hardened phonograph magnates who can no longer be aroused by anything short of Edison's ghost. Yet, a close friend whose collection is quite sizeable admits that he cannot resist the consuming passion to attend auctions where phonographs have been advertised. He often finds himself enmeshed in a bidding duel with another individual and seems to fall into a kind of trance until he has spent too much money. This is, in fact, how I met him, though it was I who overdid it on that occasion.

This drive; this entanglement; this preoccupation causing one's thoughts to stray to Bettini reproducers while they should be focused elsewhere; is it common to all phonograph afficianados or is it the neurosis of an over-sensitive few?

Certainly, the compulsion can reach proportions where it may actually impede or interfere with the business of our daily lives. I know of a man whose divorce was based in part upon the fact that his hobby had become a source of conflict between himself and his wife. I have found, personally, that my hobby has sometimes kept me tinkering in some dingy cellar while shunning the company of other people. When very busy, I dread the arrival of a friend lest I be distracted. I have even refused social invitations because I was immersed in a restoration. Is this not a kind of distortion of so-called "normal" behaviour? Were we not meant to consort with others of our kind rather than hunch, absorbed in infatuation, over a new mechanical acquisition?

The sexual implications are clear. Sublimation, or re-routing of sexual energy into other outlets, is as common to the football player as it is to the nervous eater. This excess of material which Freud allied to his omnipresent "libido" must find an escape. This is not to define sublimation as strictly the product of frustration, since excess energy could exist exclusive of sexual activity. I have, myself, dreamt of phonographs just as I have dreamt of food or women. Though it is not quite that simple, I believe collecting to be a recognisable outlet for balancing the psychic energies.

I have watched the glint in the eyes of a collector admiring the flawless specimens in the Smithsonian Institution or the Science Museum, London. If this is madness, it is benign in so far as we do not let it harm our budgets, our friends and our loves.

Elevenses with Mario Del Monaco

by S. Giles

On my visit to Milan in 1957, when at the invitation of the then Director of the La Scala, to see how the opera house worked and ran, I was hoping to meet Del Monaco, but found he was in Vienna singing in "Carmen". In July of 1962 when he at last returned to Covent Garden in his own right, I wrote telling Del Monaco how I had missed him in Milan and would like a photographic session while he was in London. This request brought three postcards from Fedore Del Monaco, his wife, who I was later to find seemed to 'manage' her husband. As it seemed to me, the public saw the wife before the public saw the husband. The time was fixed for eleven on the morning of Saturday 7th. July, at the Savoy Hotel, London. I arrived a little early, it was a very warm and sunny day - and I was quite hot before I arrived - and on going to the reception desk was told a Miss Jones of the Savoy Press Office would like to see me. When she arrived, she seemed by her accent to be Scottish, she told me that it was against the rules of the Hotel to take photographs, so Mr. Del Monaco had hired a room. I was taken upstairs by lift, along a few passages and then through a door to a large sunny room. As Miss Jones took me inside, she asked me if I could get a photograph of Del Monaco and herself, which I did in due course. At last the great man appeared. Small but well built, dressed in very dark clothes, black shirt, brown jacket, etc. To my surprise the meeting lasted one hour, during which time he talked about food. He informed me that he never ate, but lived on apple juice all the time. Somehow I could not believe this but one could not call him a liar! He informed me how tiring the rôle of "Otello" was, and how apple juice seemed to give him strength. I could not help thinking that an apple-juice firm would do well to get hold of Del Monaco for an Apple Juice advert; he could earn thousands from this. In that hour two waiters appeared, one with a silver trolley with all types of spirits, the other a trolley with hot black coffee. I decided to keep to coffee. I was treated by Mario Del Monaco and his wife with so much kindness that I have always had a soft spot for these two. I have met many singers in my time, but never have I been treated so well as by Mr. and Mrs. Del Monaco.

Zonophone Research

My researches into the British Zonophone issues are almost complete.

I am now directing my attention on the single-sided green label series, which have numbers in the forty-thousands for the seven-inch discs and numbers in the X forty-thousands for the ten inch series. As readers will recall from the excellent table by Leonard Petts in an earlier issue of 'The Talking Machine Review', the single-sided Zonophone catalogue numbers were allocated in 'blocks', thus even if one has checked catalogues, one cannot always be certain exactly where a 'block' ended. Your assistance is now enlisted to fill our blanks for the single-sided Zonophones, British issues, subsequent to April, 1904. . . .

10-inch

X40045, X40114, X40182, X40209, X40213, X40254, X40255, X40257, X40260, X40264, X40274, X40275, X40276, X40277, X40278, X40279, X40280, X40280, X40281, X40283, X40288, X40289, X40310, X40316, X40317, X40318, X40324, X40325, X40345, and any higher than X40389 but concluding at X40499.

X40509, X40510, X40511, X40513, X40514, X40531, X40532, X40533, X40534, X40535, X40536, any from X40538 to X40593, X40597, X40605, and any higher than X40607 but concluding at X40999.

(continued on page 187)

EDISON DISC MASTERS BY RAYMOND WILE



London	10" 914, S1, S2, Ballo Maschera-Alla vita chi t'arride. Roman	Rasponi, baritone rejected
London	10" 915, S1, S2, Guglielmo Tell-Resta immobile	Romano Rasponi rejected
London	10" 916, S1, S2, Traviata-Di provenza il mar	Romano Rasponi (hold)
London	10" 917 Don Pasquale-Bella siccone un angelo	Romano Rasponi
London	10" 918, S1, S2, Lontana melodia	Eduardo De Bury
London	10" 919, S1, S2, Serenata Napolitana	Eduardo De Bury
London	10" 920, Espagnole Franquese	Eduardo De Bury
London	10" 921, Scetale- Serenata	Eduardo De Bury
London	10" 922, Bocca adorata - melodia	Eduardo De Bury rejected
London	10" 923, Ancori - melodia	Eduardo De Bury rejected
London	10" 924, S1, S2, Stornelli montagnoli	Gennaro Pasquariello
	dubbed on to cylinder 22475	
London	10" 925, S1, S2, Maggio	Gennaro Pasquariello
London	10" 926, S1, S2, Marechiare	Gennaro Pasquariello
	hold	
London	10" 927, S1, S2, A mine tirabiscio	(hold) Gennaro Pasquariello
London	10" 928, S1, S2, Canti d'estate	(rejected) Gennaro Pasquariello
New York	929 Auld lang syne	(for Mrs. Edison)
New York	10" 930, S1, S2, S3, Semiramide	American Standard Orch
15.Feb.12.New York,	10" 931, S1, S2, Heart Strings	(S2 ok.) A.Vecsy & his Orchestra
New York,	10" 932 Monte Cristo	(see mx.2565) Instrumental Quintette
21.Feb.12.New York,	10" 933, S1, S2, S3, Aida - Fu le sorts dell' armi	Eleanora De Cisneros
	Waxes of S1 & S3	& Carmen Mellis
	Plated master of S2	
19.Feb.12.New York,	934 Madama Butterfly - Ancora en passo	Carmen Mellis & the Metropolitan Opera House Chorus
13.Feb.12.New York	935 Ouvre tes yeux bleus	Armand Vecsy & his Hungarian Orch.
15.Feb.12.New York	936 Le Roi d'Ys - Aubade	Armand Vecsy & his Hungarian Orch.

	New York	937,S1,S2,Tancredi - Overture	American Standard Orch.
	New York,10"	938 L'elegante - Polka (xylophone) 50013,50051,50028,80015	Charles Daab
	New York	939,S1 Whispering Flowers (50037)	Concert Orchestra
Feb.1912	New York	940 Woodland Whispers (reeds only)	Concert Orchestra
	New York,10"	941,S1,S2,The Fairest Rose - waltz (xylo.)	Charles Daab
	New York	942,S1,S2,All over this world (rejected)	Fisk University Quartet
	New York,12"	943,S1,S2,E minor concerto - finale(violin) Master waxes of S1,S2	Albert Spalding
	New York	944 Ave Maria (rejected -made over)	Marie Rappold & Albert Spalding
		945,S1,S2,TRIAL	
20.Feb.12.	New York	946 TRIAL EXPERIMENT	Harry Anthony w.piano
4.Mar.12.	New York,10"	947,S1,S2,Madame Sherry - Every Little Movement 80075,82503	Armand Vecsy & his Hungarian Orchestra
4.Mar.12.	New York	948,S1,S2,S3, Valse Mascotte (hold)	Armand Vecsy & his Hungarian Orchestra
4.Mar.12.	New York	949 Ange d'amour	Armand Vecsy & his Hungarian Orch.
4.Mar.12.	New York,10"	950,S1,S2,Coppelia - Entr'acte waltz Made over 1st.June.17 -takes F,G,H)	Armand Vecsy & his Hungarian Orchestra
		80050	
4.Mar.12.	New York,10"	951,S1,S2 Lukeme tango	Armand Vecsy & his Hungarian Orch.
		S1 passed 9.July.12 - issued on 50004,5000 ,50030	
4.Mar.12.	New York,10"	952 Gypsy Baron - Treasure Waltz 80095	Armand Vecsy & his Hungarian Orchestra
4.Mar.12.	New York	953 Samson & Delilah - My heart at thy sweet voice	Armand Vecsy & his Hungarian Orch.
4.Mar.12.	New York,10"	954,S1,S2,Werther - Claire de Lune (?)	Armand Vecsy & his Hungarian Orchestra
(Note: 4.Mar.1912 was the date on which Mr.Vecsy received payment - the sessions were probably spread out)			
24.Feb.12.	New York	955 Andante Cantabile - Quartette,Op.11	Hoffman Inst,Quartet
24.Feb.12.	New York	956 a)Volslieder,b)Bohemian Dance	Hoffman Inst,Quartet
21.Feb.12.	New York,10"	957,S1,S2,Addio (Tosti) Plated master of S2	Carmen Melis
21.Feb.12.	New York	958,S1,S2,Aida - Ciel! mio padre	Carmen Melis & G.Polese
21.Feb.12.	New York	959 Aida - Dell oasi d'acque	Carmen Melis & G.Polese
21.Feb.12.	New York,12"	960,S1,S2,Trovatore - Mira d'acerbe lagrime Master waxes of S1 & S2	Carmen Melis & G.Poles
12.Mar.12.	New York	961 Prettiest little song of all(bells) Hold. Plated master of S1	Charles Daab
15.Mar.12?	New York	962 EXPERIMENT	
15.Mar.12?	New York	963 EXPERIMENT	
21.Mar.12?	New York	964 EXPERIMENT - Carry me back to old Virginny,Donald Chalmers	
26.Mar.12.	New York	965,S1,S2,S3,S4 EXPERIMENT - Sweet dream of home,Charles Daab,bells	
	New York,10"	966,S1,S2,S3, EXPERIMENT - Semiramide - Overture S2 passed,issued on 82012,50059. Made over. 50033	Orchestra
Mar.12.	New York	967,S1,S",S3, Eternamente	Carmen Melis

New York	968	EXPERIMENT, Wedding of the winds	Armand Vecsy & his Hungarian Orchestra
New York	969, S1, S2	Lonten dagli occhi	Carmen Melis
27. Mar. 12?	New York	970, S1 Faust - Notte d'amour (rejected)	Carmen Melis & I. Prati Orchestra
New York	971, S1, S2, S3	Spring Maid waltzes (rejected)	Eleanora de Cisneros & Carmen Melis
29. Mar. 12.	New York	972, S1, S2, S3 Gioconda - L'amour come il fulgur (hold)	Eleanora de Cisneros Charles Harrison & chor Collins and Harlan
3. Apr. 12	New York	973 Carmen - Seguidilla	Orchestra
4. Apr. 12	New York, 10"	974, S1, S2, S3 Who is Sylvia? (rejected)	Orchestra
New York	975, S1, S2, S3	Lucy Ann Lou - coon duet S1 issued on 50045 - remade 3061	
28. Mar. 12.	New York	976, S1, S2, S3 Marta - Overture (rejected)	
28. Mar. 12.	New York, 10"	977, S1, S2, S3 Forosetta - tarantella issued on 50024, 50025, 50058	
4. Apr. 12.	New York	978, S1, S2 Samson et Dalila - Printemps	Eleanora de Cisneros
4. Apr. 12.	New York	979, S1, S2 Carmen - Habanera (hold)	Eleanora de Cisneros
New York	980	Carmen - Seguidilla (rejected)	Eleanora de Cisneros
28. Mar. 12.	New York, 10"	981 Carry me back to old Virginny issued on 80055 - remade on 2793	Thomas Chalmers & chor
8. Apr. 12.	New York	982 Some Day	Elizabeth Spencer & ch.
8. Apr. 12.	New York	983 Larboard Watch (rejected) (see 1020)	Thomas Chalmers & Charles Hackett
9. Apr. 12.	New York	984, S1, S2, S3 EXPERIMENT - Trovatore - Il balen, Giovanni Polese Hold plated master of S3	
10. Apr. 12.	New York	985, S, S2, S3, S4. Sweet Genevieve S2 accepted & issued on 80069	Charles Hackett & Chor
		986	
9. Apr. 12.	New York, 10"	987, S1, S2 Linda da Chaminoux - Ambo nati S1 accepted, issued on 82501, 80020, 82513	Giovanni Polese
9. Apr. 12.	New York, 10"	988, S1 Mignon - Leggiadre rondinelle Plated master of S1	Eleanora de Cisneros & A. de Seguro
9. Apr. 12.	New York	989 Mignon - Gavotte	Eleanora de Cisneros
9. Apr. 12.	New York	990 Lucrezia Borgia - Brindisi (hold)	Eleanora de Cisneros
10. Apr. 12.	New York	991, S1, S2, Pescatori de Perle - Nadir (rejected)	G. Polese
10. Apr. 12.	New York	992, S1, S2, Thais - Alessandria (rejected)	Giovanni Polese
12. Apr. 12.	New York	993 Faust - Scena della coroci	Giovanni Polese
12. Apr. 12.	New York, 12"	994, S1, S2. Carmen - Toreador song master waxes of S1 & S2	Giovanni Polese & Chor.
15. Apr. 12.	New York, 10"	995, S1, S2. The rainy day (rejected)	Thomas Chalmers
16. Apr. 12.	New York, 10"	996, S1, S2. Ever of thee I am fondly dream S2 accepted, issued on 80010, 80023	Thomas Chalmers & Elizabeth Spencer
15. Apr. 12.	New York, 10"	997, S1, S2, S3. Maritana - In happy moment S2 accepted but later rejected issued on 50003, 50031, 50020, 50024, 50025 see 2432	Thomas Chalmers
17. Apr. 12.	New York, 10"	998, S1, S2, S3 Minueto	P. Gruppe
18. Apr. 12.	New York, 10"	999, S1, S2, S3 EXPERIMENT - Berceuse 1000 TRIAL	P. Gruppe
19. Apr. 12.	New York	1001, S1, S2 None to love Rejected. Issued on 50008	Edison Mixed Quartet

		1002	EXPERIMENTAL TRIAL	
	New York	1003	Forza del Destino - Urna fatale	Giovanni Polese
	New York	1004	Otello - Sogna era la notte	Giovanni Polese
	New York	1005	Traviata - Di provenza il mar	Giovanni Polese
	New York	1006,S1,S2	Dinorah - Sei vindicaten asscu	Giovanni Polese
	New York	1007	Minuette(Mozart) (violin)	Kathleen Parlow
	New York	1008	a)Minuet in G flat major(Beethoven) b)Valse Bluette(Drigo) (violin)	Kathleen Parlow
			dubbed on to cylinder 28192	
	New York	1009	Ave Maria (Schubert) (violin)	Kathleen Parlow
	New York	1010	Melodie (Tschaikovsky)(violin)	Kathleen Parlow
	New York	1011	Liebesfreud (violin)	Kathleen Parlow
	New York	1012	Nocturne in E flat (violin)	Kathleen Parlow
	New York	1013	EXPERIMENT	
		1014	EXPERIMENT - TRIAL	
1.May.12	New York	1015	Zephyr (violin)	Kathleen Parlow
	New York	1016,S1	Polonaise in D (violin)	Kathleen Parlow
	New York	1017	Variations on a theme of Corelli(violin)	Kathleen Parlow
	New York	1018	Hungarian Dance No.9. (violin)	Kathleen Parlow
6.May.12	New York	1019,S1,S2	My old Kentucky Home (rejected)	Metropolitan Quartet
7.May.12	New York	1020,S1,S2,S3	Larboard Watch (rejected)	Harvey Hindermeyer & Donald Chalmers
	New York	1021,S1,S2	Tannhauser - Evening Star (cello)	Paul Gruppe
			S2 accepted, issued on 80084	
	New York, 10"	1022,S1,S2	Traumerai (Schumann)(cello)	Paul Gruppe
			issued on 82008,9 80013,80071	
	New York, 10"	1023,S1,S2	Simple Aveu (cello)	Paul Gruppe
			S1 accepted, issued on 80068	
	New York, 10"	1024,S1,S2	Love and devotion	Venetian Instrumental Trio
	New York	1025	Love's dream after the ball	Venetian Instrumental Trio
10.May.12.	New York, 10"	1026,S1,S2	The fairest rose (xylophone)	W.Dorn
			S1 accepted issued on 50030	
14.May.12.	New York, 10"	1027,S1,S2	Dear Heart	Venetian Instrumental Trio
			issued on 50005,50061	
13.May.12.	New York	1028,S1,S2	Blue Alsatian mountains	Metropolitan Quartet
14.May.12.	New York, 10"	1029,S1,S2	Mozskowski's Serenade	Venetian Instrumental Trio
			S1 accepted, issued on 80084	
15.May.12.	New York	1030,S1,S2	Dreaming	Irving Gillette & Chor.
16.May.12.	New York, 10"	1031,S1,s2,S3	Norine Maurine - Bright star	Harry Anthony and Charles Harrison
			issued on 80083	
17.May.12.	New York	1032	When you're in love with more than one rejected	Irving Gillette & Chorus
	New York, 10"	1033,S1,S2,S3	Tis but a faded flower	John Young and Frederick E Wheeler
			issued on 80085.remade,takes f,g,h,	
		1034	TRIAL	

X41006,X41014,X41016,X41021,X41022,X41030,X41034,X41035,X41036,and any after X41037 but concluding at X41099.

X42007,X42015,X42022,X42028,X42063,X42064,X42068,X42074,X42090,X42114,X42121,X42170,X42231,X42266,X42273,X42275,X42306,X42360,X42363,X42368,X42370,X42377,X42378,X42379,X42438,X42454,X42482,X42492,X42516,X42540,X42543,X42552,X42598,X42605,X42615,X42676,X42677,X42693,X42727,X42731,X42733,X42735,X42744,X42764,X42768,X42775,X42812,X42815,X42822,X42829,X42830,X42831,X42832,X42833,X42834,X42835,X42836,X42837,X42838,X42939,X42840,X42851,X42856,X42887,X42902,X42903,X42913,X42915,X42929,X42931,X42932,X42934,X42960,X42967,X42971,X42973.

In the short series X2-42... X2-42027,X2-42044,X2-42045,X2-42046,X2-42049,X2-42050,X2-42055,X2-42057,X2-42058,X2-42059,X2-42060 and any higher than X2-42061.

X43000,X43001,X43008,X43009,X43026,X43028,X43032,X43033,X43034,X43035,X43040,X43042,X43057,X43058,X43069,X43074,X43082,and any higher than X43223 but concluding at X43999.

X4402,X4403,X4404,X4405,X4406,X44007,X44008,X44009,X44014,X44023,X44024,X44025,X44026,X44027,X44028,X44029,X44030,X44033,X44034,X44035,X44036,X44037,X44058,X44091,X44097,X44098,X44099,X44100,X44101,X44102,X44103,X44104,X44105,X44106,X44107,X44108,X44126,X44127,X44140,X44141,X44143,X44162,X44164,X44175,and any higher than X44177,but concluding at X44499.

X44503 and higher,but concluding at X44749.

X44777,X44778,X44779,X44780,X44781,X44782,X44786,X44787 and any after X44791 but concluding at X44999.

X45000,X45001,X45008,X45009,X45010,X45014 and any after,but concluding at X45499.

Any piano soli numbered between X45506 and X45999.

Any clarinet soli numbered in the X46000 to X46249 range.

X46278,X46279,X46280,X46281,X46282,X46283,X46284,X46285,X46286,X46287,and any higher than X46290,but concluding at X46499.

Any records of Bagpipes with drums between X46500 and X46699.

Any records of Bugle calls between X47000 and X46749.

X46758,X46760,X46761,and any higher than X46769,but concluding at X46699.

Any trombone soli between X47000 and X47249.

Any mandolin soli between X47250 and X47549.

Any bassoon soli between X47550 and X47699.

Any bagpipes soli between X47700 and X47849.

Any cello soli between X47853 and X47899.

Any violin soli between X47914 and X47999.(This block may include violin with orchestra)
X48009,X48010,X48011,X48012,X48013,X48014,X48015,X48016,X48017,X48019,and any higher than X48022,but concluding at X48499.

Any balalaika records between X48500 and X48999.

X49003,X49004,X49005,X49006,X49007,X49008,and any higher than X49009,but concluding at X49099.

X49106,X49122,X49134,X49135 and any between X49143 and X49149.

Any flute records between X49151 and X49249.

X49252,X49269,X49270,X49276,X49277,X49291,X49292,X49293,X49294,X49295,X49296,X49297,X49298,X49299,and any record between X49329 and X49799.

Any viola soli between X49800 and 49999.

In the Hebrew/Yiddish series-X102014,X102020,X102034,and any higher than X102036,but concluding at X102581;any between X102587 and X102623;then after X102629 we have records listed in 'odd numerical places' up to X104750,some appearing to be religious and others secular.Perhaps you could tell me about any you have with a number higher than X102629.Also tell me about any Hebrew/Yiddish discs numbered X2- I do not know the label-colour any of these Hebrew/Yiddish discs have. Send details of "WANTED" single-sided 10-inch discs as listed above to Ernie Bayly,19.Glendale Road,Bournemouth BH6 4JA. (Next issue will list 7&12")

BOOK REVIEWS by E.BAYLY

"Simon Says"

Published by Arlington House, 81, Centre Avenue, New Rochelle, New York 10801, U.S.A.

492 pages size 12 x 9 inches; profusely illustrated; Price \$19.95

This large very-well-produced volume contains, "The best writings of George T. Simon on the bands, singers and the musicians of the Golden Age of Popular Music and Jazz - selected from Metronome Magazine, 1935 - 1955."

These are not souvenirs, but reports made on the spot at the time of occurrence, making them real documents of history.

We have seen how the memories of the old may distort the view favourably or unfavourably. Here we see the development of a man's honest opinions. We see through those opinions the development of the bands and soloists and vocalists he reviews.

Through Mr. Simon's comments we attend a dance at the Savoy Ballroom when the newcomer Count Basie and his band "challenge" the residents Chick Webb and his band - and the subsequent progress of each. Sadly, Webb died young. Sadly too, Jimmy Lunceford died young, or I am certain he and his music would be with us developing interestingly as, say, Duke Ellington's has.

Nor does Mr. Simon confine himself to coloured artists. Like most of us he feels that music is music irrespective of its origin. Such luminaries as Benny Goodman, Glenn Miller, the Dorsey Brothers are given good measure too.

Besides bands, many vocalists are among those featured, some we remember readily, others need a little more brain searching . . . Ella Fitzgerald, Marion Hutton, Billie Holiday, Ray Eberle, Marion Hutton, Dolores O'Neill, Kay Weber

Some bands and vocalists who come under review were never well-known in Britain, so we are incidentally 'educated' as we read. We learn that Hal Kemp had a 'hot' group before his sweeter band. We also learn more about Les Brown, Ted Weems, Andy Kirk, Kay Kyser and Horace Heidt. All excellent bands. My U.S. readers will know these names well - though as they didn't tour/or did little touring in Britain we must rely on their few records (if any) released here. However, you may have been a listener to the American Forces Network of World War II as I was, while doing night-duties for King George VI (!!) - Or, you might have found some of the 16-inch acetate discs of U.S. radio programmes which the U.S. Forces left around and heard some of these bands playing for 'Lucky Strike' cigarettes or 'Chase & Sanborn' (coffee).

As I read the personnels of the bands I wondered why it was that some bands 'threw-up' some of their number to become band leaders themselves, while others never did. Stop a minute to recall a young singer named Frank Sinatra who sang with Tommy Dorsey in the 1940's. At that time I never thought he would reach the pinnacle he did. In 1952 did you think that singer Tony Bennett would later be in London filling the Royal Albert Hall to capacity? Nor did George Simon, but he saw their merit.

I feel that this book is valuable because although it provokes nostalgia, it is not one that looks back sentimentally. It was written THEN in a "punching" style of modern English. Here and there a prediction did not come true, but we cannot judge with hindsight.

Each "piece" was a George Simon weekly contribution to 'Metronome'. Now in book form they are collated under topics, e.g. 'Bandleaders', 'Band Histories', 'Singers', 'Records of the Year', etc. I can see this arrangement from two points of view. (1), It is good to have kindred topics together; (2), It is a little disconcerting to find that a later article precedes and earlier.

Thus,because of (2) it may not be easy to follow the progress of a band or singer as I experienced when trying to assess the Jimmy Lunceford band through the eyes of George Simon. I can see the point that it might be deadly dull to have each item as a diary entry in chronological order.Fortunately,the date of each article is given. George Simon is not a dull writer by any means.

Somebody has made an excellent index which (my readers will know by now) I hold to be a very important section of any book that one purchases for reference - for this will be for reference just as much as nostalgia. Also important,this book is liberally sprinkled with pictures.

It is a big book which should grace your shelves if you are at all interested in dance/swing/jazz band records from the U.S.A. Get it now while it lasts.



The Gramophone Co.(Scandinavian) - Part.1

This book is by Karleric Liliedahl of Trumslagaregatan.5, 23100,Trelleborg, Sweden.

It is Mr.Liliedahl's aim to compile listings of the recordings of the Gramophone Company for Scandinavia (or by Scandinavians for the Company's other-national catalogues) for the entire span of the 78 rpm discs. In his volume 1 he covers the years 1899 - 1911. It is unfortunate that some national institutions have not helped him,but it is not uncommon for this attitude to be met in any country.The author also feels that his book might have been better also if there were more collectors in Norway & Finland to help him. However,he has produced a book of 188 pages of the modern paper size known as A4,and it is well-typed and duplicated.Some slight amount has been culled from Messrs Bennett & Wimmer's "Voices of the Past-German",but most of the material has come as the result of coöperation of various archives.

The book is introduced by way of a listing of the Scandinavian block-numbering system,and then an excellent section showing the various labels used upon the records. Mr.Liliedahl apologises that as some of the spellings of Scandinavian languages has changed since c.1900 some errors may have crept in therefrom-but this is a small matter compared with the total value of such a compilation as he now sets before us. One knows the value of the "Voices of the Past" series,so this compilation will prove even more useful because it includes band and instrumental recordings as well as vocal.As we have expressed previously,anyone who has access to old catalogues and who is compiling a catalogue for publication now,should include all types of discs,so that once and for all the complete picture is retained for the future.For this,Mr.Lilidahl must be praised.

In the major part of the book the records are listed chronologically in order of the matrix numbers.The second section is an artist index referring one to the pages upon which an artist is mentioned,the third section is an index of record numbers,while the fourth is an index of titles-operatic/musical comedy/opreretta items being found under the title of the work from which they are taken. We must add that this listing includes Zonophone records,and that the listing of the block-numbering system extends right into the double-sided era,which was necessary because many of the single-sided originals were 'coupled' with the introduction of double-sided discs.

It is appropriate that Mr.Liliedahl published this book during the Gramophone Company's 75th.Anniversary year. Collectors will find it a useful addition to their library.It is available from Mr.Liliedahl at the address above,price £3.50, or \$8.00

(book reviews are continued overleaf)

DIXI - SILVERTON

This book is by Mr. Karl Eric Liliedahl of Trumslagaregatan 5, 23100 Trelleborg, Sweden. Mr. Liliedahl must spend much of his time typing lists of records for here we have another of his compilations. The page size is again A4 and the text is very nicely typed and duplicated. It runs to 93 pages. The makes being unknown to us, we will quote from the foreword, which tells us that both labels were marketed exclusively by Ahlén & Holm an old-established mail order and department stores chain. Over the years the firm had several labels pressed for it by German firms.

Dixi was a 20 cm (about 8 inches) diameter disc - introduced Autumn 1932; the name was changed to Silvertone in 1934 while the diameter was increased to 25 cm (10 inches) later the same year. The firm's own recordings ended in 1944. (There is more in the Foreword - but I'll not spoil it for your later reading). There are illustrations of the labels - four in all.

The major section of the book is devoted to the numerical listing of the records. The artists are chiefly Swedish, but some are under pseudonyms and originated elsewhere in Europe. Tommy Grey's Dance Orchestra is actually Victor Silvester. Others under pseudonyms are of Swedish origin and Mr. Liliedahl gives us the real name and original issue number from which these and other nationality items are taken. Also under pseudonym and also from English Parlophone are discs by Eddie Carroll. There are but few discs by these English artists.

The book also contains an artist index and a title index.

The Swedish collectors are busy, it seems, cataloguing their 78 rpm discs before it is too late. Mr. Liliedahl is among the forefront of these and deserves support in his work in producing these very legible books, which will make useful additions to your library. This particular book will be of most interest to those interested in the European dance bands of the 1930's - 1940's period.

The price is 25 Swedish Krone and is available from Mr. Liliedahl.

SONORA - 7

by Björn Englund.

Also from Sweden comes this part seven of the complete listing of the Sonora 78 rpm records being published by the Nationalfonoteket of the Kungliga Biblioteket (Royal Library) of Stockholm.

Sonora was one of the chief Swedish makes of records and this section of the listing covers the 7000 series of the Company. You will conclude that there are six previous parts. The labels are reproduced at the beginning of the book, one of which has a stroboscope around the edge to insure correct playing speed. The major part of the book (which consists of 70 well typed A4 pages) is the numerical listing and the recordings seem to date from 1939 to 1950 in the main. The musical content seems to be popular dance and song, which includes rhythms and styles purely Scandinavian. I see many of Carl Jularbo who was an accordionist whom I have heard in Sweden and who also played for what in Britain might be called 'Old Time' dancing such as mazurkas, polkas, etc. there are others similar as well as 'modern dance' orchestras. The Sonora listing is being compiled by Björn Englund, who acknowledges some other Swedish collector/researchers whose names are familiar outside their own country. This catalogue will be useful to those interested in popular music and European dance bands. Unfortunately no price is given, but the whole series may be obtained from the Kungliga Biblioteket, Box 5039, 10241 Stockholm 5, Sweden.

SWEDISH VIOLINISTS

We give you the English title of this catalogue which is compiled by Björn Englund, Tage Ringheim and which is also published by the Kungliga Biblioteket in Stockholm.

Quoting from the English preface..."This is a listing of all known serious violin recordings made in Sweden between 1907 and 1955. In all we have listed some 200 titles by nearly 50 violinists, and it is believed that the discography is fairly complete, at least as far as issued recordings are concerned. We have appended short biographies of the artists. Unfortunately, they are rather sketchy in several cases, as some musicians are rather obscure."

The recordings are listed under the violinists' names in section one. Section two is an index of composers whose works are performed. Section three is an index of the artists whose records are listed, containing the names of the accompanists and conductors/directors as well. The last section is an index by make and number of the records in the discography.

Now that violinists seem to have become more 'fashionable' among collectors causing dealers to push up their prices for violin recordings, this will be a useful book to have. I regret that I cannot indicate to you who are the most important of the violinists in this catalogue for I know nothing of the important Swedish artists in this field. The only name I recognise is Georg Sandor who mostly earned his living playing the cafe-type music! However, I am glad that the days are passing when many collectors dismissed the recordings of past violinists, so that now they are recognised. I hope that we shall have other books of this kind from other countries to draw attention to violinists.

* * * *

We have also received a discography of Sven-Olof Sandberg, but will review it fully in the next issue. To readers outside Europe we should explain that A4 size is metric but is approximately $11\frac{3}{4} \times 8\frac{1}{4}$ inches.

Г. А. МОРСКОЙ by M. Wyler

MORSKOI. Gavryl Alekseyevitch (Real name Yakhnitsky or Yantchevetsky). (1862 - 1914)

Russian operatic tenor. He first studied singing at the Royal Chapel in St. Petersburg and subsequently enrolled at the Conservatoire where he became a pupil of Gabel and Everardi. He made his debut at the Mariinskii Theatre in "Aida". He remained with the Mariinskii company for eleven years, singing dramatic rôles with much success. He left St. Petersburg in 1906 and from then until his death he sang in provincial theatres.

He recorded for the Gramophone Co. (Berliner, G & T, Zonophone and Amour, and reissues on Victor)

The above article is copyrighted by Michael Wyler and is an extract from his book "Singers of Imperial Russia", a biographical dictionary of Russian singers, which will be published shortly.

Record Reviews by E. Bayly

RHAPSODY

RHA.6010 TWENTY GREAT ITALIAN SINGERS SING ITALIAN SONGS

1. G. de Luca - *Gia il sole dal gange* (Scarlatti). 2. A. Pertile - *La Campana di San Giusto* (Dovretti - e Arona). 3. C. Muzio - *Garibaldi Hymn* (Olivieri). 4. F. de Lucia - *Fenesta che lucive* (Bellini). 5. R. Ponsell - *Maria, Mari* (Di Capua). 6. T. Ruffo - *La mia bandiera* (Rotoli). 7. G. Anselmi - *Su la villa solitaria* (Posti). 8. G. Sammarco - *O sole mio* (Di Capua). 9. A. Bassi - *Canzone Guerresca* (Giordano). 10. A. Cotogni & F. Marconi - *I Mulatieri* (Masini). 11. M. Battistini - *Ideale* (Tosti). 12. G. Martinelli - *Vaghiissima sembianza* (Donaudy). 13. L. Tetrizzini - *La Serenata* (Tosti). 14. E. Caruso - *Luna Fedel* (Denza). 15. R. Stracciari - *Core'n Grato*. 16. A. Patti - *Il Bacio* (Arditi). 17. S. Baccaloni - *Papaveri* (Mascheroni). 18. G. Campanari - *Tarantella* (Rossini). 19. E. Carelli - *Dopo* (Tosti). 20. G. Zenatello - *Vieni* (Denza).

Like other discs in this series containing recordings of twenty singers we are presented with a veritable galaxy, making it difficult to pick the brightest luminary. Cotogni was around 77 years of age when he recorded the 'Mulatterì' with Marconi (who himself was 55). Although the original recording does not do them full justice, it is obvious that Cotogni still had much voice left. It is incredible that we can listen to someone born so many years ago! This alone makes the record a bargain, for this original is one of the world's rarest. Forget the rarity angle.... there is much good music here, from both the angle of the artists and the actual songs. Many a British singer has sung 'Rule Britannia', so one should not be surprised to hear Claudia Muzio singing the Garibaldi Hymn. Having dined & wine-d to the accompaniment of either Caruso or Gigli records of 'O Sole Mio' (at home) and other (excruciating) tenors in restaurants & 'lesser' concerts it is very refreshing to hear Sammarco's deeper tones - and very pleasant too. Martinelli was 64 when he recorded 'Vaghissima sembianza', at a concert, privately recorded we guess. It is a fine piece of singing - worth the price of the record. Adelina Patti sings most beautifully Arditi's 'Il Bacio', which was written especially for her. One senses her great familiarity with the song, for she sounds perfectly relaxed and appropriately weaves some variations. It is also a testimony to Fred Gaisberg (whose centenary it is this year) that he was able to persuade the great soprano to record towards the end of her career when the money earned from the recording was unnecessary to her, and then humping his equipment to her home in Wales where he obviously took her mind off the crude "gear" to obtain his excellent recordings. He must have been a persuasive, as well as very sympathetic and patient man. This is revealed in this record. Fernando de Lucia sings the Bellini song with great control and feeling - a testimony to his art, while by way of contrast Salvatore Baccaloni brings out the humour of 'Papaveri' in what I assume to be another 'private' (electrical) recording. As I have commented earlier, it is a little disconcerting to have electrical "tracks" inserted between acoustic. It necessitates a leap to adjust the controls of the amplifier - and again when that particular item is finished. I feel they would have been better put together as a block. Amadeo Bassi shows us some wonderful high C's in the rousing Canzone Guerresca. The record comes to a fine conclusion with Giovanni Zenatello singing a beautiful 'Vieni' by Denza.

RHA 6012 Nellie Melba

A partially-obiterated matrix number reveals this "Best of Nellie Melba" disc to have been around previously under a 'Delta' group label. Not that I object to Rhapsody renewing one's opportunity to purchase these examples of Melba's fine singing.

The items included upon this record are:-

1. Aubade (Lalo: Le Roi d'Ys), 2. Lo Hear the Gentle Lark (Bishop), 3. Home, sweet Home (Bishop), 4. Sweet Bird (Handel: Il Pensieroso), 5. Porgi amor (Mozart: The Marriage of Figaro), 6. Voi che Sapete (Mozart: The Marriage of Figaro), 7. Final Trio (Gounod: Faust) with McCormack & Sammarco, 8. Caro Nome (Verdi: Rigoletto), 9. Ah fors' e lui... Sempre libera (Verdi: La Traviata), 10. Quartet (Verdi: Rigoletto), with Thornton, McCormack & Sammarco, 11. Mad Scene (Donizetti: Lucia di Lammermoor), 12. Comin' Through the Rye (Traditional).

On this record we hear some beautiful singing but I feel that the original recording did not treat Melba fairly. Perhaps the recording engineers stood her too far from the horn, but none of the pieces sounds as 'forward' as it should when compared with other artistes. This makes the ratio of surface noise to required vocal sound in bad proportion. I feel that this is not the fault of the reissuing Company, though a couple of 'tracks' do sound as if perhaps the original records dubbed were not in the best of conditions. (I would confess that I am not concerning myself with the possible rarity of the original, but the sound I hear now.) Do not let this deter you, the music will charm you. I think that the test of a good singer can be how he/she interprets a simple song, just as exacting as a difficult operatic passage. Home, Sweet, Home and Comin' Through the Rye are examples of simple melodic lines. Both are well sung, but

the recording of the latter is somewhat distant and 'thick'. Melba was in fine voice for the final trio from Faust, but the men's voices seem to have suited the recording horn better than Melba's.

There is some perfect voice control in all registers of the voice - in slow passages as well as quick. It is no wonder that Melba held such a supreme position among the lyric sopranos.

RHA 6013. CELESTINA BONINSEGNA

1. Casta Diva & Ah! bello a me ritorna, 1909 (Bellini: Norma), 3. Deh non voleri, 1907 (Bellini: Norma) with Colezza and de Seguro, 4. Ernani! Ernani involami, 1909 (Verdi: Ernani), 5. Mira d'acerbe & Vivra contende, 1905 (Verdi: Il Trovatore), 7. Pace, pace mio Dio (Verdi: Forza del Destino), 8. Ritoma vincitor, 1909 (Verdi: Aida), 9. Suicidio! (Ponchielli: La Gioconda) 1909, 10. Voi lo sapete, 1909 (Mascagni: Cavalleria Rusticana), 11. Vissi d'arte, 1909 (Puccini: Tosca), 12. Aria della lettera, 1904 (Mascagni: Le Maschere), Notturmo, 1907 (Cantoni).

As Mr. Bebb's notes to this record tell us, Boninsegna was of that school of singers who believed in expressing the drama in the voice rather than being a "singing actress". He goes on to say that this is an advantage for we who come later, I agree. I like her voice very much. I prefer it to Melba's, without being able to define exactly why. It is no doubt the precision and drama in the voice. I recall liking it from the very first record of hers which I heard. Her control and range are equal to Melba's so it is a pity that her acting caused her to gain but few contracts in the most important opera houses. Luckily she recorded frequently and well so that her voice can be appreciated easily. The disc is playing as I type these notes. I find it quite moving. Included among the selections in this collection is her 1904 recording of "Aria della lettera" from Mascagni's unsuccessful "Le Maschere" for which he chose Celestina Boninsegna to create the part of the heroine. On it we hear her speaking voice too. Accompanied by piano, this has more pronounced surface noise.

The notes to this record are written by Richard Bebb whose writing I prefer to others writing in this series. He also gives us the years of the recordings. However, someone erred for nowhere in the notes can I see the name of the male who joins her for the Trovatore duets.

Once upon a time there was a series of reissue long-play records "Heritage" for which Keith Hardwick was general editor. Number XIG8012 featured singers performing arie from Bellini's 'Norma', one of whom was Boninsegna, who was heard in three items. Two are the same as on this Rhapsody release, but it also included her 1904 version of the 'Casta Diva', which has only piano accompaniment. It was interesting to compare the two other items which are on both records. Both are equal in dubbing quality - the only difference being that "Heritage" is no longer available! The reference to Bellini is appropriate for I think his simple yet beautiful music, especially as interpreted by Boninsegna, will help to appreciate and love her voice - if you have not been charmed already!

RHA 6015 JOHN McCORMACK in OPERA

1. Salve, dimora, casta e pura (Gounod: Faust), 2. De miei bollento spiriti (Verdi: La Traviata), 3. Flower song (Bizet: Carmen), 4. Numero quindici (with Sammarco) (Rossini: The Barber of Seville), 5. Fra poco a me ricovero (Donizetti: Lucia de Lammermoor), 6. La donna e mobile (Verdi: Rigoletto) 7. Una furtiva lagrima (Donizetti: L'Elisir D'Amore), 8. Tu che a Dio spiegasti l'ali (Donizetti: Lucia di Lammermoor), 9. Igrido di quest'anima (with Sammarco) (Ponchielli: La Gioconda), 10. Celeste Aida (Verdi: Aida), 11. Per viver vicino (Donizetti: La Figlia del Reggimento), 12. Vieni al contento profondo (Delibes: Lakme)

What has not been written about John McCormack already? Reams of paper have been used to describe his art and records. His records were numerous and many were kept in the catalogues until the demise of the 78 rpm disc. His operatic items are less commonly found however, because he deserted that medium in favour of lieder and song.

When we compare his singing with others, he comes out of the test unscathed. Since receiving this disc for review I have compared the "more common" arie with the versions of other singers - - Such as "Furtiva Lagrima", "Celeste Aida", "La Donna e Mobile", "Flower Song", etc. McCormack is equal to them all. In fact he brings a lyrical delicacy truly his own - especially to "Furtiva" and "Che Dio spiegasti l'ali". The "Numero Quindici" with Sammarco develops into a veritable tour de force by both of them.

The transfers from 78 rpm are equal to those of other companies which have been around since the advent of L.P. In fact they surpass the RCA/Camden issue which in some arie overlap this disc, for the RCA has added echo making it sound as if poor McCormack were singing down a huge empty sewer pipe. Recording engineers seem to like that distorted sound. I prefer a sound akin to that of the singer being in the room with me, as if I had the cash and power to be privileged with a 'command performance'. Far preferable to the sewer or empty opera house echo. Fortunately, Rhapsody have not gone into the empty world.

Over the years there have been many tenor/baritone, or, tenor/bass duets on records. Some have seemed particularly fine. I would nominate the McCormack/Sammarco duets on this record for that category. (The sleeve notes do not tell us when the originals were recorded. May I sell you a copy of the excellent McCormack discography by MacDermott Roe?)

RHA 6016 GUISEPPE ANSELMi

Giuseppe Anselmi's antecedents and early life are obscure. His first debut was as a violinist. Nothing further is known of him until at the age of 19 he was heard singing with a touring operatic company. Then he had proper training and made his debut proper as Turiddu, in 1896. From then forward he rose to international fame. When he died, although his body was laid to rest in his native Sicily, his heart being sent in a crystal coffer to Spain where he had been idolised. That was 1929, but he had retired in 1917 from the operatic stage.

All of the selections on this record are taken from Fonotipia and were well-recorded originally with the voice "forward". It is an anthology of operatic arie and songs. The notes are by Richard Bebb. This time we are given the original number as well as year of recording. Describing Anselmi's voice and style, Mr. Bebb says, "Anselmi's combination of an almost Caruso-like warmth of timbre with the delicate style and control of Bonci or de Lucia." This is a good description for there is both power and delicacy. Each of the items is accompanied by a piano, which I feel is to be preferred in older records. It might even be preferable in modern records of the "recital" type. something like a concert performance. There is a fairly recent Melodiya set of "La Scala's" visit to Moscow, which was recorded at a concert where the accompaniment was solely piano. It is easier to concentrate on the voice, which is perhaps what one wishes to do when the recording is not actually a complete version of an opera.

Reverting to our theme. Anselmi's own composition is attractive and matches up to the other songs on the record. Anselmi's is a pleasing and interesting voice, so I am sure you will like this record. The items on it are:-

1. Sogno soave e casto (Donizetti: Don Pasquale) 1907, 2. Quando le sere al placido (Verdi: Luisa Miller) 1907, 3. Addio Mignon (Thomas: Mignon) 1908, 4. Dai campi, dai prati (Boito: Mefistofele) 1908, 5. Giunto sul passo estremo (Boito: Mefistofele) 1908, 6. Il Sogno (Massenet: Manon) 1907, 7. Siciliana (Mascagni: Cavalleria Rusticana) 1907 - This is particularly fine, 8. Ah, non mi ridestar (Massenet: Werther) 1907, 9. Come al sol cocente (Paderevski: Manru) 1908, 10. Ideale (Tosti) 1907, 11. Non m'amate piu (Tosti) 1907, 12. Occhi turchini (Denza) 1907, 13. Seconda Mattinata (Tosti) 1907, 14. La Vilanella (Anselmi) 1909.

RHA 6017 BENIAMINO GIGLI

This record is a compilation from discs of the regular type and acetate "private" recordings which must have either been recorded in the opera houses or from radio broadcasts. The sleeve

does not reveal which, Infact, there might be included some from the soundtracks of films. The notes make passing reference to Gigli on stage and in film. Perhaps this is a pointed hint! We will list the twenty items on this record:-

1. Cede il verno (Wagner: Die Walküre), 2. Deserto sulla terra (Verdi: Trovatore), 3. Lontano (with Bosini) (Boito: Mefistofele), 4. O saave fanciulla (with Zamboni) (Puccini: La Bohème), 5. Esultate (Verdi: Otello), 6. Dio mi potevi scagliar (Verdi: Otello), 7. La donna e mobile (Verdi: Rigoletto), 8. Questo o quello (Verdi: Rigoletto), 9. Cielo e mar (Poncielli: La Gioconda), 10. O terra addio (with Cebotari), 11. Salve dimora (Gounod: Faust), 12. Recondita armonia (Puccini: Tosca), 13. Ah! ritoverla nella sua campana (Mascagni: Lodoletta), 14. Merce, merce (Wagner: Lohengrin), 15. Caro mio Ben (Giordano: 16 Per la gloria d'Adoravi (Bonini), 17. Tu Mancavi a Tormentavi (Cesti), 18. Inno a Roma (Puccini), 19. O sole mio (di Capua), 10. Sweet dream of love (Lawrence).

Most of the items 1 - 10 may be from the 'various' sources. Some commence or end abruptly which is a little disconcerting. They have varying tonal and surface qualities. Items 11 - 20 sound as if they are mostly from discs. They begin with acoustical and then become electric. Some have been on HMV or RCA LP's in Britain previously. I seem to recall the Giordano being among a collection of old songs. The Puccini song glorifying Rome, 'O Sole Mio' sound as if they are from film sound tracks. 'Sweet Dream of Love' is accompanied by piano and gives an example of Gigli's attempt at English! The singing is satisfactory. This will be a record for the Gigli fans rather than someone who wants pleasant examples of his singing. Things come and go so quickly on LP. There was a good RCA which included some of his better acousticals, there have been LP's of his electrical recordings on HMV. It is relatively easy to find his 78 rpm discs if you just wish to have a few examples. But, if you wish for the unusual and alternate versions, this is the record for you. I presume that it includes items which at one time would have been issued upon discs with plain white labels in order to hide original source! RHA 6019 STARS OF LA SCALA 1890 - 1900

1. Mattia Battistini, Verdi: Don Carlo - O Carlo ascolta, 2. Salomea Kruszelnicka, Puccini: Madama Butterfly - Un bel di vedremo, 3. Francesco Vignas, Donizetti: Lucrezia Borgia - Di pescatore, 4. Rosina Storchio, Leoncavallo: La Bohème - Mimi Pinson, 5. Francesco Tamagno, Verdi: Il Trovatore - Deserto sulla terra, 6. Sigrid Arnoldson, Bizet: Carmen - Seguidilla, 7. Fernando de Lucia, Mozart: Don Giovanni - Dalla sua pace, 8. Emma Carelli, Giordano: Siberia - Non Odi la il Martir, 9. Francesco Marconi, Rubinstein: Nerone - Invan, Invan, 11. Leon Escalais, Verdi: Il Trovatore - Di quella pira, 12. Amelia Pinto, Wagner: Die Meistersinger - Arioso di Eva, 13. Giuseppe Kaschmann, Verdi: Don Carlo - Carlo che solo e il nostra amore, 14. Giovanni de Negri, Verdi: Otello - Ora e per sempre addio, 15. Enrico Caruso, Giordano: Fedora - Amor ti vieta, 16. Mario Sammarco, Cilea: Adrian Lecoureur - Ecco il monologo!, 17. Alessandro Bonci, Gluck: Elena e Parigi - Spiagge amate, 18. Felia Litvinne, Massenet: Le Cid - Pleurez mes yeux, 19. Vittorio Arimondi, Verdi: Simon Boccanegra - Il lacerato spirito, 20. Celestina Boninsegna, Poncielli: La Gioconda - Suicidio.

How one commences to make a 'short list' of twenty operatic stars of La Scala during the last decade of the previous century I do not know. Possibly the availability of original records must influence the choice. This disc includes some very important singers not only from the qualitative aspect but also because they 'created' rôles. Two of them, Tamagno & Kaschmann were born in 1850 and many of the others were born within the following ten years, so gained their experience in an even earlier 'school' than many others whose recordings are considered of the golden age. This disc contains many examples of excellent singing and if I had to choose just a few out of this interesting series of reissues, it would be included. Battistini's O Carlo ascolta was recorded when he was 67 years old and was previously unissued. It makes a good start for the record. What follows? I find myself thinking of superlatives as the disc plays on. To match the quality of the singing we have numerous rarities so far as availability

originals is concerned. There is only one track I am a little unhappy about....The Caruso....to my ears the speed does not seem quite right. There have been endless debates on speeds I know. Even the great authorities disagree at times. This one must be decided by the individual listener. It is at times difficult to decide upon a 'correct speed'. (It took me hours when transferring cylinders by McCormack to tape for my little seven-inch reissue a few years ago. Even now, after an interval of a few years I am not quite sure about one!) This LP under review is certainly to be added to one's collection.

RHA 6020 TWENTY GREAT WAGNERIAN SINGERS OF THE TWENTIETH CENTURY

1. Richard Tauber, Die Meistersinger: Preislied.
2. Emmy Destinn, Tannhäuser-Dich teure Halle.
3. Nellie Melba, Lohengrin-Sola me' miei prim'anni.
4. Lilli Lehmann, Die Walküre-Du bist der Lenz.
5. Leo Slezak, Tannhäuser-Lied an die Venus.
6. Karin Branzell, Lohengrin-Entweihte Goetter.
7. Edoardo Ferrari-Fontana, Tristan und Isolde-Noto Regina.
8. Friedrich Schorr, Die Meistersinger-Schusterlied.
9. Jacques Urlus, Rienzi-Erstehe, hole Roma.
10. Emmis Leisner, Tristan und Isolde-Wachtlied.
11. Frieda Leider & Fritz Soot, Siegfried-Final duet.
12. Mattia Battistini, Tannhäuser-Allor che tu coll'estro.
13. Olive Fremstad, Die Walküre-Ho Yo To Ho.
14. Richard Mayr, Der Fliegende Hollander-Mögest du, mein kind.
15. Lauritz Melchior, Die Walküre-Winterstürme.
16. Elisabeth Rethberg, Lohengrin-Euch leften.
17. Erik Schmedes, Gotterdämmerung-Mimi heiss.
18. Anton van Rooy, Der Fliegende Hollander-Nur eine Hoffnung.
19. Johannes Sembach-Siegfried-Schmiedlied.
20. Lillian Nordica, Tristan und Isolde-Liebestod.

This again is a record for the specialist....The Wagnerian. Again it includes some excellent singing. If you are not entirely a Wagnerian, I suppose you could play sections of the disc occasionally. Tauber is a perennial debating point which is only resolved by one's own personal choice. I like him, and his mannerisms are less noticeable in opera. As Wagner's works are almost always sung in German it sounds a little peculiar in Italian, but that does not detract from the quality of singing. Of the singers on this record, perhaps Lilli Lehmann is the most important because she sang under Wagner's direction at Bayreuth. The range of recordings is from early acoustic to electrical, including again, some 'stage shots' or 'radio shots' I suspect. Oddly, we have but one Wagnerian bass.....He is one of the best.....van Rooy. I do not know the original recording of the Nordica. It has an odd, 'thick' tone. A pity, for it is an anti-climax after the van Rooy and equally fine Johannes Sembach.

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EDITORIAL - 2

Having received enquiries over the years about the dimensions of springs we reproduce a list (probably their last before discontinuing) of springs that used to be supplied by 'Vulcan'. We realise its limitations, but it is a beginning. We hope to be able to print other information later. One page 174 is an advertisement from a newspaper for Goodson records. These were of a milky-white celluloid with the details of recording printed on the surface in blue. They were extant during the later 1920's. The Company was responsible for issuing a recording of the Pope. Yes, we still have some transfers (decals) for those restoring phonographs. "Edison" and "Thomas A. Edison Trade Mark" @ 7½ pence each and the long 'Edison Standard Phonograph' banner @ 15 pence. Currency: At the time of writing we can still accept payments for books, subscriptions, etc. in "foreign" currencies, but if the position deteriorates further we may have to insist on payments in sterling. 'Floating' currencies of modern capitalists are difficult for we small hobbyists. In the years just before World War I, John G. Murdoch & Co. was one of the country's largest dealers in talking machines and accessories. Although its name may have been included upon items sold, they were not themselves manufacturers. However, they became associated with the Indestructible record Company of Albany, New York and actually had a recording studio in which to record for them. We show a scene during a recording session.

Specification
of
"VULCAN"
MAINSPRINGS

OCTOBER, 1954

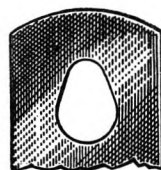
ALL PREVIOUS LISTS CANCELLED

For details of prices see pages 12—16

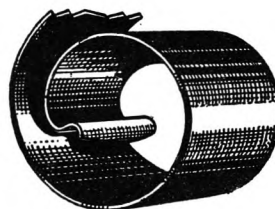
Trade prices are quoted subject
 to Purchase Tax

J. STEAD & CO. LTD.

TYPES OF ENDS



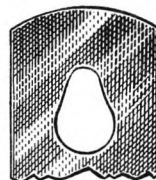
EYE CENTRE



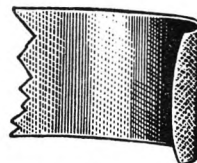
HUB CENTRE



KEYHOLE END



PEAR SHAPE END



HOOK END

**UNLESS OTHERWISE ORDERED, ALL SPRINGS
 WILL BE SUPPLIED WITH ENDS AS PER LIST**

"VULCAN" GRAMOPHONE MAINSPRING SPECIFICATIONS

When Ordering please give List No. of Spring

Name of Motor or Model	List No.	Dimensions	Equivalents in m/m.	Type of Ends		Size of Ring		Approx. Weight per Spring in Kilos
				Outer	Inner	Ins.	Mm.	
$\frac{5}{8}$" Width (16 m/m.)								
Eagle, Excelsior, Favorite, Columbia, Phonograph	13	$\frac{5}{8}$ " x .022" x 9' 10"	16 x .55 x 3000	Pear shape	Hole	2 $\frac{1}{4}$ "	57	.2075
Mignon, Swiss, Sonora, Pathe, Maestrophone No. 109	14	$\frac{5}{8}$ " x .020" x 8' 0"	16 x .50 x 2435	Pear shape	Hole	2"	50	.153
Edison	15	$\frac{5}{8}$ " x .024" x 11' 3"	16 x .60 x 3426	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.260
$\frac{11}{16}$" Width (17 m/m.)								
Standard	15A	$\frac{11}{16}$ " x .022" x 9' 6"	17 x .55 x 2900	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.221
$\frac{33}{32}$" Width (18 m/m.)								
Standard	16	$\frac{33}{32}$ " x .020" x 9' 10"	17 x .50 x 3000	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.217
Maestrophone, Parlophone	16A	$\frac{33}{32}$ " x .022" x 8' 0"	18 x .55 x 2004	Pear shape	Hole	2 $\frac{1}{4}$ "	57	.196
$\frac{3}{4}$" Width (20 m/m.)								
Regal B.S.A.	17	$\frac{3}{4}$ " x .023" x 8' 0"	19 x .58 x 2440	Keyhole	Pear shape	2 $\frac{1}{4}$ "	57	.210
Grippe No. 2, Pixie, Thorens, 24BC, 25, 27, 27BC, 28, 28BC, 31BC, 36, 37, 38BC, Paillard	18	$\frac{3}{4}$ " x .023" x 8' 3"	20 x .58 x 2500	Keyhole	Hole	2"	50	.218
Thorens 10, 10BC, 11, 40, 40BC and 41, Regal	19	$\frac{3}{4}$ " x .023" x 9' 10"	20 x .58 x 3000	Keyhole	Hole	2 $\frac{1}{4}$ "	57	.259
Edison Bell No. 43, Decca 3 and 4, Garrard	20	$\frac{3}{4}$ " x .023" x 10' 6"	20 x .58 x 3200	Pear shape	Hole	2 $\frac{1}{4}$ "	57	.271
Hymnophone, Decca No. 181A, 66 and 88, John Bull, Swiss and Appollo	21	$\frac{3}{4}$ " x .023" x 10' 0"	20 x .58 x 3050	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.262
Gramostyles etc., Diamond	22	$\frac{3}{4}$ " x .023" x 10' 3"	20 x .58 x 3050	Pear shape	Hole	2 $\frac{1}{2}$ "	57	.282
John Bull, Pathe, Paillard 15X	23	$\frac{3}{4}$ " x .023" x 9' 10"	20 x .58 x 3000	Pear shape	Hole	2 $\frac{1}{4}$ "	57	.254
Thorens 533 Double Spring	24	$\frac{3}{4}$ " x .025" x 8' 3"	20 x .63 x 2500	Keyhole	Keyhole	2 $\frac{1}{2}$ "	63	.230
Appollo, Grippe 2, 4, 5 and 6, Thorens Long, German, Swiss Collard A27	25	$\frac{3}{4}$ " x .023" x 11' 0"	20 x .58 x 3350	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.285
Regal B.S.A., Jaccard 36, Carola, Decca 2, 22, 33, 44, SD1, SD2, Jaccard 33, Steidinger	26	$\frac{3}{4}$ " x .023" x 11' 6"	20 x .58 x 3500	Pear shape	Hub	2 $\frac{1}{2}$ "	63	.298
Collaro M2A, Aeolian, Vocalion, Mandel	27	$\frac{3}{4}$ " x .023" x 9' 0"	20 x .58 x 2745	Pear shape	Hole	2 $\frac{1}{4}$ "	57	.234
Special Strong	28	$\frac{3}{4}$ " x .023" x 13' 0"	20 x .58 x 3965	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.337
Paillard	29	$\frac{3}{4}$ " x .028" x 9' 10"	20 x .71 x 3000	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.316
Thorens No. 530 Single Spring, Garrard No. 14 and 20, Decca Salon Junior Portable, Columbia 14 and 20, Decca Portable 10, 20, 30, Single Spring No. 50, Single Spring No. 60, Portable Nursery and Brunswick No. 20, Sonora Portable	30	$\frac{3}{4}$ " x .023" x 14' 2"	20 x .58 x 4320	Pear shape	Hole	2 $\frac{1}{2}$ "	63	.366
	31	$\frac{3}{4}$ " x .025" x 9' 6"	20 x .63 x 2745	Keyhole	Keyhole	2 $\frac{1}{2}$ "	63	.260
	220	$\frac{3}{4}$ " x .025" x 8' 6"	20 x .63 x 2600	Pear shape	Hole	2 $\frac{1}{4}$ "	57	.239

"VULCAN" GRAMOPHONE MAINSPRING SPECIFICATIONS

When Ordering please give List No. of Spring

Name of Motor or Model	List No.	Dimensions	Equivalents in m/m.	Type of Ends		Size of Ring		Approx. Weight per Spring in Kilos
				Outer	Inner	Ins.	Mm.	
$\frac{3}{8}$" Width (20 m/m.)—contd.								
Garrard No. 11 Double Spring	222	$\frac{3}{8}$ " x .0265" x 9' 3"	20 x .65 x 2820	Pear shape	Hole	$2\frac{1}{2}$ "	57	.277
Garrard No. 11 (old type)	224	$\frac{3}{8}$ " x .025" x 11' 6"	20 x .63 x 3500	Pear shape	Hub	$2\frac{1}{2}$ "	63	.332
Garrard Junior and Junior B	225	$\frac{3}{8}$ " x .0265" x 10' 6"	20 x .65 x 3200	Pear shape	Hole	$2\frac{1}{2}$ "	57	.313
Garrard No. 11A Double Spring, Columbia with 11A Motors	226	$\frac{3}{8}$ " x .0265" x 13' 0"	20 x .65 x 3965	Pear shape	Hub	$2\frac{1}{2}$ "	63	.389
Garrard No. 12, Decca with No. 12, Garrard No. 21 and 22, Columbia	228	$\frac{3}{8}$ " x .025" x 11' 6"	20 x .63 x 3500	Pear shape	Hole	$2\frac{1}{2}$ "	63	.332
Garrard No. 29, Decca with No. 29	235	$\frac{3}{8}$ " x .025" x 7' 6"	20 x .63 x 2275	Pear shape	Hole	2"	50	.216
Paillard	262	$\frac{3}{8}$ " x .023" x 7' 7"	20 x .58 x 2300	Pear shape	Hole	2"	50	.196
Garrard No. 30, Columbia with No. 30, Decca Portable	274	$\frac{3}{8}$ " x .025" x 8' 6"	20 x .63 x 2580	Pear shape	Hub	$2\frac{1}{2}$ "	57	.239
Collaro M2A	282	$\frac{3}{8}$ " x .023" x 13' 0"	20 x .58 x 3965	Pear shape	Hub	$2\frac{1}{2}$ "	63	.337
Collaro No. B28	284	$\frac{3}{8}$ " x .023" x 12' 3"	20 x .58 x 3775	Pear shape	Hub	$2\frac{1}{2}$ "	63	.316
Junior Decca and XL Old Nursery Junior	292	$\frac{3}{8}$ " x .027" x 8' 10"	20 x .68 x 2700	Pear shape	Hole	$2\frac{1}{2}$ "	57	.275
Collaro B30	306	$\frac{3}{8}$ " x .023" x 8' 10"	20 x .58 x 2700	Pear shape	Hub	$2\frac{1}{2}$ "	57	.244
$\frac{13}{16}$" Width (21 m/m.)								
Standard	36	$\frac{13}{16}$ " x .023" x 9' 10"	21 x .58 x 3000	Pear shape	Hole	$2\frac{1}{2}$ "	57	.282
Grippa	37	$\frac{13}{16}$ " x .023" x 14' 0"	21 x .58 x 4270	Pear shape	Hole	$2\frac{1}{2}$ "	63	.402
$\frac{7}{8}$" Width (22 m/m.)								
German Universal	38	$\frac{7}{8}$ " x .020" x 9' 4"	22 x .50 x 2845	Pear shape	Pear shape	$2\frac{1}{2}$ "	57	.250
Union	39	$\frac{7}{8}$ " x .022" x 7' 6"	22 x .55 x 2285	Pear shape	Pear shape	$2\frac{1}{2}$ "	57	.224
Premier, Standard	40	$\frac{7}{8}$ " x .024" x 9' 10"	22 x .61 x 9' 10"	Pear shape	Hole	$2\frac{1}{2}$ "	57	.316
Long	41	$\frac{7}{8}$ " x .022" x 12' 0"	22 x .55 x 3660	Pear shape	Hole	$2\frac{1}{2}$ "	63	.370
Collaro No. M1	42	$\frac{7}{8}$ " x .020" x 11' 6"	22 x .50 x 3500	Pear shape	Hole	$2\frac{1}{2}$ "	63	.309
Graves New Model	392	$\frac{7}{8}$ " x .024" x 11' 0"	22 x .61 x 3350	Pear shape	Narrow hub	$2\frac{1}{2}$ "	63	.354
Meisselbach No. 6 and 9 Blick..	394	$\frac{7}{8}$ " x .022" x 11' 0"	22 x .55 x 3350	Pear shape	Hole	$2\frac{1}{2}$ "	63	.326
Collaro No. 2	395	$\frac{7}{8}$ " x .022" x 11' 9"	22 x .55 x 3660	Pear shape	Hole	$2\frac{1}{2}$ "	63	.346
Decca No. 55, 77 and S.D.3	396	$\frac{7}{8}$ " x .024" x 9' 0"	22 x .61 x 2745	Pear shape	Hole	$2\frac{1}{2}$ "	63	.346
Bretaphone	397	$\frac{7}{8}$ " x .024" x 12' 6"	22 x .61 x 3810	Pear shape	Hole	3"	76	.405
Decca Salon No. 70 and 72, Garrard 11B	404	$\frac{7}{8}$ " x .026" x 13' 0"	22 x .65 x 3965	Pear shape	Hub	$2\frac{3}{4}$ "	70	.454
Collaro No. A30, Decca Crescendo with A30	408	$\frac{7}{8}$ " x .024" x 8' 9"	22 x .61 x 2670	Pear shape	Hub	$2\frac{3}{4}$ "	57	.281
H.M.V. Spring No. 27044, H.M.V. Motor No. 27040B, H.M.V. Model No. 94, Columbia Model No. 9001, Collaro Motor No. A27 and A28, Decca Crescendo with A28	414	$\frac{7}{8}$ " x .024" x 10' 6"	22 x .61 x 3200	Pear shape	Hub	$2\frac{1}{2}$ "	63	.338
1" Width (25 m/m.)								
Victor old type No. 2	43	1" x .020" x 9' 0"	25 x .50 x 2745	Pear shape	Hole	$2\frac{1}{2}$ "	63	.278
Victor, Junior, No. 988	44	1" x .020" x 12' 6"	25 x .50 x 3810	Pear shape	Hole	3"	76	.386

"VULCAN" GRAMOPHONE

When Ordering please give

MAINSRING SPECIFICATIONS

List No. of Spring

Name of Motor or Model	List No.	Dimensions	Equivalents in m/m.	Type of Ends		Size of Ring		Approx. Weight per Spring in Kilos
				Outer	Inner	Ins.	Mm.	
1" Width (25 m/m.)—contd.								
H.M.V. Spring No. 3529, H.M.V. Motors No. 59, 69, 270, 101, 102, 104, 1016, 106, Columbia No. 202, 206, 9000, 9101, H.M.V. New Portable	45	1" x .022" x 14' 0"	25 x .55 x 4270	Pear shape	Hub	2½"	63	.472
Old H.M.V. Standard	46	1" x .022" x 14' 9"	25 x .55 x 4500	Pear shape	Hole	2½"	63	.498
Dulcetno	47	1" x .024" x 11' 0"	25 x .60 x 3355	Keyhole	Hole	2½"	63	.405
Garrard No. 3, 3A, 4 and 4A	48	1" x .024" x 7' 5"	25 x .60 x 2260	Pear shape	Hole	2½"	57	.275
Pathe No. 00	49	1" x .022" x 9' 10"	25 x .55 x 3000	Keyhole	Hole	2½"	57	.275
Meisselbach No. 16, Garrard No. 2, Paillard	50	1" x .024" x 16' 0"	25 x .60 x 4880	Pear shape	Hole	2½"	70	.614
Thorens Nos. 7, 20 and 24, Garrard No. 1 Double Spring, No. 1A Double Spring, No. 5 and 5A Columbia Models with 5 and 5A Motors	51	1" x .024" x 13' 3"	25 x .60 x 4050	Pear shape	Hole	2½"	70	.488
H.M.V. Spring No. 3502, Vic- trola No. 8	52	1" x .020" x 13' 6"	25 x .50 x 4115	Pear shape	Hole	3¼"	82	.427
Thorens Nos. 12, 12BC, 17 and 23, Swiss, Stewart, Columbia Garrard Nos. 12A, 12B, 12BB, 12D, 25, Columbia with No. 25, Decca Portable No. 130 with 12B	53	1" x .024" x 9' 10"	25 x .60 x 3000	Pear shape	Hole	2½"	63	.377
Garrard 10A, Decca Salon Cabinet Model No. 75 with 10A, Model No. 76 with 10A and Model No. 77 with 10A, Aeolian Vocalion No. 2A (600 —86)	54	1" x .024" x 12' 6"	25 x .60 x 3810	Pear shape	Hub	2½"	70	.479
Victrola No. 4A	55	1" x .026" x 16' 9"	25 x .65 x 5075	Pear shape	Hub	2½"	70	.669
Meisselbach No. 12	56	1" x .020" x 15' 0"	25 x .50 x 4570	Pear shape	Hole	3¼"	82	.463
H.M.V. Spring No. 12047 fit- ting H.M.V. Motors Nos. 794B, 26590E fitting Model Nos. 36, 48, 76, 87, 88, 97B, 97C, 97D, 97E.	57	1" x .020" x 15' 0"	25 x .50 x 4570	Pear shape	Hub	3¼"	82	.463
Columbia Motor Nos. 26590E and 794B fitting Model Nos. 204B, 205, 211, 9100, 9102. H.M.V. Spring 3566 fitting H.M.V. Models Nos. 400, 410, 425, H.M.V. Gramola Table Model (Motor No. 400), H.M.V. Gramola Portable (Motor No. 400), H.M.V. Portable No. 100 with Motor Nos. 410 and 425, H.M.V. Portablens 101 with Motor Nos. 410 and 425	58	1" x .022" x 9' 0"	25 x .55 x 2745	Pear shape	Hole	2½"	63	.306
H.M.V. Spring No. 12047 fit- ting H.M.V. Motors Nos. 794B, 26590E fitting Model Nos. 36, 48, 76, 87, 88, 97B, 97C, 97D, 97E.	59	1" x .022" x 9' 6"	25 x .55 x 2745	Keyhole	Hub	2½"	57	.320

"VULCAN" GRAMOPHONE MAINSPRING SPECIFICATIONS

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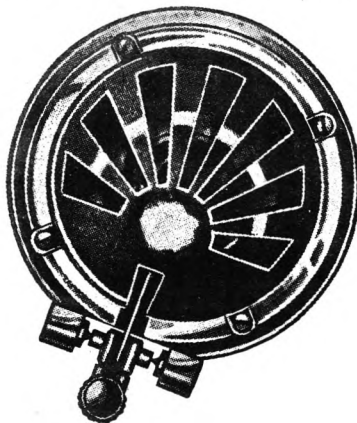
When Ordering please give List No. of Spring

Name of Motor or Model	List No.	Dimensions	Equivalents in m/m.	Type of Ends		Size of Ring		Approx. Weight per Spring in Kilos
				Outer	Inner	Ins.	Mm.	
1" Width (25 m/m.)—contd.								
Standard	60	1" x .024" x 19' 0"	25 x .60 x 5790			3 1/2"	82	.729
Columbia	61	1" x .022" x 10' 0"	25 x .55 x 3050	Keyhole	Hole	2 1/2"	63	.340
John Bull	62	1" x .022" x 10' 6"	25 x .55 x 3200	Pear shape	Pear shape	2 1/2"	63	.357
Standard	63	1" x .022" x 11' 0"	25 x .55 x 3350	Pear shape	Hole	2 1/2"	63	.374
Victor Old Style	64	1" x .022" x 13' 0"	25 x .55 x 3960	Pear shape	Pear shape	3"	76	.442
Collaro C27	462	1" x .024" x 14' 9"	25 x .60 x 4500	Pear shape	Hub	2 3/4"	70	.543
Victor	463	1" x .022" x 15' 0"	25 x .55 x 4570	Pear shape	Hub	3 1/4"	82	.510
Meisselbach No. 11	464	1" x .024" x 9' 0"	25 x .60 x 2745	Pear shape	Hole	2 1/2"	63	.330
H.M.V. Spring No. 4756, H.M.V. Motor No. 23D fitting Model Nos. 97A, 99, 201, 204A								
465	1" x .024" x 9' 0"	25 x .60 x 2745	Pear shape	Keyhole	2 1/2"	57	.330	
H.M.V. Nos. 3529 and 3552	466	1" x .022" x 13' 6"	25 x .55 x 4100	Pear shape	Hub	2 1/2"	63	.456
H.M.V.	467	1" x .022" x 13' 6"	25 x .55 x 4100	Hook	Hub	2 1/2"	63	.456
H.M.V. 3502, Columbia	468	1" x .022" x 13' 6"	25 x .55 x 4100	Pear shape	Hole	2 1/2"	63	.456
Heinemann, Columbia No. 33....	469	1" x .024" x 12' 0"	25 x .60 x 3660	Pear shape	Hole	3"	76	.445
Brunswick No. 3	470	1" x .024" x 18' 0"	25 x .60 x 5485	Pear shape	Hole	3 1/2"	82	.667
Garrard No. 50, Columbia with No. 50, Garrard No. 103, 100 and Columbia with No. 100 ..								
471	1" x .026" x 15' 6"	25 x .65 x 4725	Pear shape	Hub	3"	76	.622	
Garrard Motor No. 1 Super	472	1" x .026" x 16' 9"	25 x .65 x 5100	Pear shape	Hub	3 1/2"	89	.663
Columbia	473	1" x .028" x 11' 6"	25 x .70 x 3505	Pear shape	Pear shape	3 1/4"	82	.497
H.M.V. Spring No. 3552 and H.M.V. Model No. 111								
474	1" x .020" x 13' 6"	25 x .50 x 4100	Pear shape	Hub	3 1/2"	82	.427	
Garrard Nos. 3A and 4A	526	1" x .024" x 7' 6"	25 x .60 x 3500	Pear shape	Hole	2 1/2"	57	.277
Garrard No. 8, 9 and 10	528	1" x .024" x 11' 6"	25 x .60 x 3500	Pear shape	Hole	2 1/2"	63	.423
Columbia A131, 155 and 156....	545	1" x .028" x 15' 0"	25 x .70 x 4580	Pear shape	Hub	2 3/4"	70	.645
Columbia, Garrard 5A and 25....	555	1" x .024" x 12' 6"	25 x .60 x 3810	Pear shape	Hole	2 1/2"	63	.479
Columbia Portable 109A	556	1" x .024" x 12' 6"	25 x .60 x 3810	Pear shape	Hub	2 1/2"	63	.479
Columbia, Garrard No. 6	562	1" x .026" x 12' 6"	25 x .65 x 3810	Pear shape	Hub	2 3/4"	70	.518
Columbia, Garrard No. 7, Gramola, H.M.V. Portable and Nos. 29, 90 and 103								
564	1" x .028" x 16' 0"	25 x .70 x 4880	Pear shape	Hub	2 3/4"	70	.688	
Garrard 7A	614	1" x .028" x 16' 0"	25 x .70 x 4880	Keyhole	Hole	3 1/4"	82	.688
Collaro Motor No. 202, D30, Columbia 50, 100								
616	1" x .028" x 15' 6"	25 x .70 x 4750	Pear shape	Hub	2 3/4"	70	.666	
1 1/2" Width (32 m/m.)								
Victrola No. 14A	70	1 1/4" x .022" x 9' 0"	32 x .55 x 2745	Keyhole	Hub	2 1/2"	57	.380
H.M.V. Nos. 32, 193, 194, 206, 203, 261 and 511	73	1 1/4" x .024" x 13' 6"	32 x .60 x 4100	Hook	Hub	2 1/2"	63	.622
Old Victor and Victrolas	75	1 1/4" x .022" x 12' 6"	32 x .55 x 3810	Pear shape	Hole	2 1/2"	63	.528
H.M.V. Spring No. 3575, H.M.V. Motor No. 32, Double Spring fitting Model Nos. 113, 130, 150, 152, 153; H.M.V. Spring No. 3578 fitting Model Nos. 1934, 1944, 2024, 2034, 461, 511								
76	1 1/4" x .024" x 15' 0"	32 x .60 x 4580	Hook	Hub	2 3/4"	70	.690	

"VULCAN" GRAMOPHONE MAINSPRING SPECIFICATIONS

When Ordering please give List No. of Spring

Name of Motor or Model	List No.	Dimensions	Equivalents in m/m.	Type of Ends		Size of Ring		Approx. Weight per Spring in Kilos
				Outer	Inner	Ins.	Mm.	
1½" Width (32 m/m.)—contd.								
Old Victor	77	1½" x .022" x 17'2"	32 x .55 x 5250	Hook	Hub	3"	76	.725
Collaro Motor M34, M3A	79	1½" x .024" x 19'8"	32 x .60 x 6000	Keyhole	Hole	3½"	82	.906
H.M.V.	732	1½" x .024" x 13'0"	32 x .60 x 3965	Hook	Keyhole	2½"	70	.598
H.M.V. Spring No. 3556	734	1½" x .024" x 13'0"	32 x .60 x 3965	Hook	Hub	2½"	70	.598
Victrola No. 6A	735	1½" x .022" x 9'0"	32 x .55 x 2745	Hook	Hub	2½"	57	.380
Victrola No. 9A	736	1½" x .022" x 12'0"	32 x .55 x 3660	Pear shape	Hub	3½"	82	.521
Orthophonic Console and Colony Model No. 4—3 and Model 4—5	737	1½" x .022" x 12'6"	32 x .55 x 3810	Hook	Hub	3½"	82	.528
Victor	738	1½" x .022" x 13'0"	32 x .55 x 3960	Pear shape	Hub	3½"	82	.533
H.M.V.	739	1½" x .022" x 13'6"	32 x .55 x 4115	Hook	Hub	3½"	82	.539
H.M.V.	740	1½" x .022" x 17'0"	32 x .55 x 5180	Hole	Pear shape	3½"	82	.767
H.M.V.	741	1½" x .022" x 17'0"	32 x .55 x 5180	Pear shape	Hub	3½"	82	.767
H.M.V. Long	742	1½" x .024" x 17'0"	32 x .60 x 5180	Keyhole	Hole	3"	76	.816
Orthophonic Granada Model No. 4—7	743	1½" x .022" x 17'0"	32 x .55 x 5180	Hook	Hub	3½"	82	.767
H.M.V. Spring No. 3532 fitting H.M.V. Senior Monarch	744	1½" x .022" x 18'6"	32 x .55 x 5640	Pear shape	Hole	3"	76	.831
H.M.V. Spring No. 3557 fitting Motor No. 34	745	1½" x .024" x 12'0"	32 x .60 x 3660	Hook	Hub	2½"	63	.556

**SONGSTER
SOUNDBOXES**THE
"SONGSTER"
SUPERB"THE
COLOURTONE"

KEY LIST

KEY LIST

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Type of Motor	List No.	Price	Type of Motor	List No.	Price
'A'			'D'		
Aeolian Vocalion	28	4/7	Decca 3 and 4....	20	3/5
Aeolian Vocalion No. 2a (600—86)	56	7/-	Decca No. 181A, 66 and 88	21	3/6
Appollo	21	3/6	Decca Nos. 2, 22, 33, 44, S.D.1, S.D.2	27	3/2
Appollo	25	3/11	Decca Portable No. 130 with 12B	54	6/3
'B'			Decca Salon Cabinet Model No. 75 with 10A, Model No. 76 with 10A, and Model No. 77 with 10A	55	8/3
Bretaphone	397	5/-	Decca Salon Junior Portable	220	3/2
Brunswick No. 20	220	3/2	Decca Portable 10, 20, 30, Single Spring No. 50, Single Spring No. 60	220	3/2
Brunswick No. 3	470	9/-	Decca with No. 12	228	4/4
Blick	394	4/4	Decca with No. 29	235	3/1
'C'			Decca Portable	274	3/2
Carola	27	3/2	Decca Junior and XL, Old Nursery Junior	292	4/1
Collaro A.27	26	4/1	Decca No. 55, 77 and S.D.3	396	4/1
Collaro M.2A	28	4/7	Decca Salon No. 70 and 72	404	5/6
Collaro M.1	42	4/7	Decca Crescendo with A.30	408	3/8
Collaro Motor M.34 and M.3A	79	10/11	Decca Crescendo with A.28	414	4/3
Collaro M.2A	282	4/7	Diamond	22	3/8
Collaro No. B.28	284	4/5	Dulcetito	47	5/7
Collaro No. B.30	306	3/4	'E'		
Collaro No. 2	395	4/6	Eagle	13	2/11
Collaro A.30	408	3/8	Edison	15	3/1
Collaro Motor No. A.27 and A.28	414	4/3	Edison Bell No. 43	20	3/5
Collaro C.27	462	6/5	Excelsior	13	2/11
Collaro Motor D.30	616	8/-	'F'		
Columbia	13	2/11	Favorite	13	2/11
Columbia No. 202, 206, 9000, 9101....	45	6/3	'G'		
Columbia Models with 5 and 5A Motors	51	6/3	Garrard	20	3/5
Columbia	53	4/11	Garrard No. 3, 3A, 4 and 4A....	48	3/5
Columbia with No. 25	54	6/3	Garrard No. 2	50	7/5
Columbia Motor No. 26590E and 7948 for Model Nos. 204B, 205, 211, 9100, 9102	59	4/4	Garrard No. 1 Double Spring, No. 1A Double Spring, No. 5 and 5A	51	6/3
Columbia	61	4/8	Garrard Nos. 12A, 12B, 12BB, 12D, 25	54	6/3
Columbia Nos. 14 and 20	220	3/2	Garrard 10A	55	8/3
Columbia 11A Motors....	226	5/3	Garrard No. 14 and 20	220	3/2
Columbia	228	4/4	Garrard No. 11 Double Spring	222	3/6
Columbia with No. 30	274	3/2	Garrard No. 11 (Old Type)	224	4/4
Columbia with No. 9001	414	4/3	Garrard Junior and Junior B	225	4/1
Columbia	468	5/7	Garrard No. 11A Double Spring	226	5/3
Columbia	469	6/-	Garrard No. 12	228	4/4
Columbia with No. 50	471	8/-	Garrard No. 12 and 22	228	4/4
Columbia with No. 100	471	8/-	Garrard No. 29	235	3/1
Columbia	473	6/6	Garrard No. 30	274	3/2
Columbia A.131, 155 and 156	545	8/3	Garrard 11B	404	5/6
Columbia Portable 109A	556	6/6	Garrard No. 50	471	8/-
Columbia	562	7/5			
Columbia	564	9/1			
Colony Model No. 4—3 and Model No. 4—5	737	5/10			

KEY LIST

Type of Motor	List No.	Price
'G'—contd.		
Garrard Nos. 103, 100	471	8/-
Garrard Motor No. 1 Super	472	8/3
Garrard Nos. 3A and 4A	526	3/8
Garrard Nos. 8, 9 and 10	528	4/1
Garrard 5A and 25	555	6/6
Garrard No. 6	562	7/5
Garrard No. 7	564	9/1
Garrard 7A	614	9/1
German	25	3/11
German Universal	38	3/11
Gramola	564	9/11
Gramostyles, etc.	22	3/8
Graves New Model	392	4/4
Grippa No. 2	18	2/11
Grippa 3, 4, 5 and 6	25	3/11
Grippa	37	5/1
'H'		
H.M.V. Spring No. 3529	45	6/3
H.M.V. Motor Nos. 59, 69, 270, 101, 102, 104, 1016, 106	45	6/3
H.M.V. New Portable	45	6/3
H.M.V. Old Standard	46	6/3
H.M.V. Spring No. 3502	52	6/3
H.M.V. Spring No. 12047 for fitting Motors 794B, 26590E, for Models 36, 48, 76, 87, 88, 97B, 97C, 97D, 97E	39	4/4
H.M.V. Springs 3566 for Model Nos. 400, 410, 425, Gramola (No. 400)	39	4/4
H.M.V. Portables, Motors No. 150, 410, 425, 101, 400, 425	39	4/4
H.M.V. Nos. 32, 193, 194, 206, 203, 261, 511	39	4/4
H.M.V. Spring No. 3575	76	7/8
H.M.V. Motor No. 32 Double Spring fitting Model Nos. 113, 130, 150, 2, 153	76	7/8
H.M.V. Spring No. 3578 fitting Models 34, 194, 2024, 2034, 461, 511	76	7/8
H.M.V. Spring No. 2104	414	4/3
H.M.V. Motor No. 27040B	414	4/3
H.M.V. Model No. 24	414	4/3
H.M.V. Spring No. 4756	415	4/3
H.M.V. Motor No. 230 fitting Model Nos. 97A, 99, 201, 204A	415	4/3
H.M.V. Nos. 3529 and 3552	466	5/7
H.M.V.	467	5/8
H.M.V. 3502	468	5/7
H.M.V. Spring No. 3552	474	6/3
H.M.V. Model No. 111	474	6/3
H.M.V. Portable and Nos. 29, 90 and 103	564	9/1

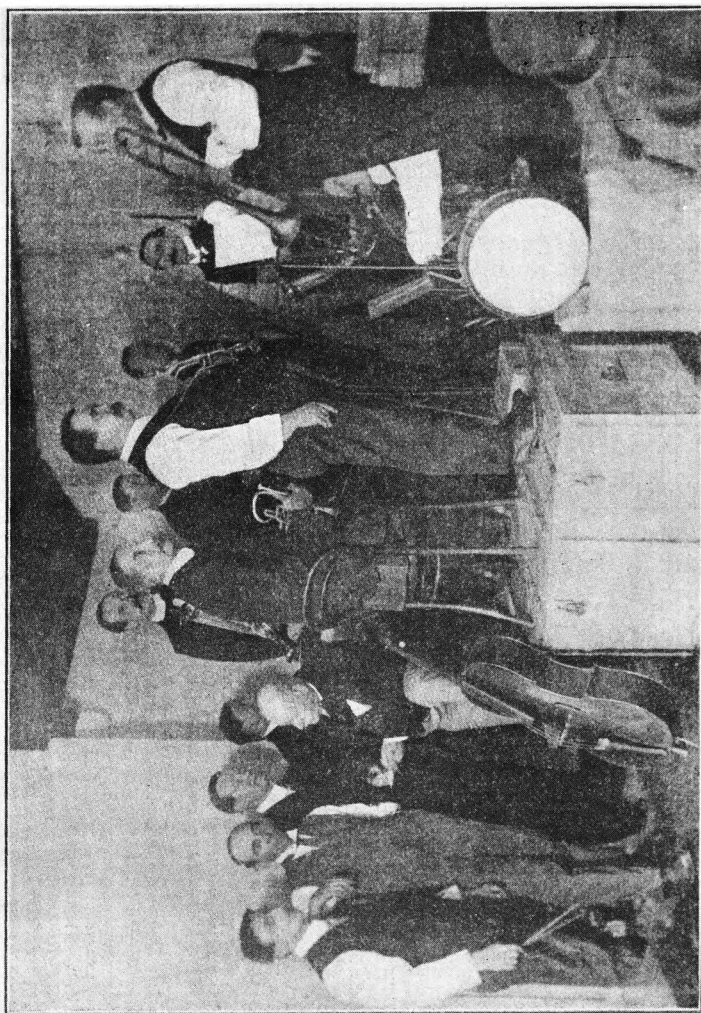
KEY LIST

Type of Motor	List No.	Price
'H'—contd.		
H.M.V.	732	6/9
H.M.V. Spring No. 3556	734	6/3
H.M.V.	739	6/6
H.M.V.	740	9/-
H.M.V.	741	9/-
H.M.V. Long	742	9/5
H.M.V. Spring No. 3532 fitting H.M.V. Senior Monarch	744	10/-
H.M.V. Spring No. 3557 fitting Motor 34	745	6/3
Heinemann	469	6/-
Hymnophone	21	3/6
'J'		
Jaccard 36	27	3/2
Jaccard 33	27	3/2
John Bull	21	3/6
John Bull	23	3/4
John Bull	62	5/-
'L'		
Long	41	4/6
'M'		
Maestrophone No. 109	14	2/9
Maestrophone	16A	3/-
Mandel	28	4/7
Meisselbach No. 16	50	5/5
Meisselbach No. 12	58	4/4
Meisselbach No. 6 and 9	394	4/-
Meisselbach No. 11	464	4/5
Mignon	14	2/9
'O'		
Orthophonic Gramophone Model No. 4—7	743	6/3
Orthophonic Console	737	10/5
'P'		
Paillard	19	2/11
Paillard 5X	23	3/4
Paillard	30	4/11
Paillard	30	7/5
Paillard	262	2/8
Parlophone	16A	3/-
Pathe	14	2/9
Pathe	23	3/4
Pathe No. 30	49	4/7
Phonograph	13	2/11
Pirie	18	2/11
Portable Nursery	220	3/2
Premier	40	4/1

KEY LIST

Type of Motor	List No.	Price
'R'		
Regal B.S.A.	17	2/11
Regal	19	3/3
Regal B.S.A.	27	3/2
'S'		
Sonora	14	2/9
Sonora Portable	220	3/2
Special Strong	29	4/5
Standard	15A	3/-
Standard	16	3/2
Standard	36	3/10
Standard	40	4/1
Standard	60	9/10
Standard	63	5/4
Steidinger	27	3/2
Stewart	53	4/11
Swiss	14	2/9
Swiss	21	3/6
Swiss	25	3/11
Swiss	53	4/11
'T'		
Thorens	18	2/11
Thorens 10, 10BC, 11, 40, 40BC and 41	19	3/3
Thorens 533 Double Spring	24	3/2
Thorens Long	25	3/11
Thorens No. 530 Single Spring	31	3/6
Thorens No. 7, 20 and 24	51	6/3
Thorens No. 12, 12BC, 17 and 23	53	4/11
'U'		
Union	39	3/6
'V'		
Victor, Old Type No. 2	43	4/4
Victor Junior and No. 988	44	5/9
Victor Old Style	64	5/6
Victor (Old)	75	5/10
Victor (Old)	77	9/2
Victor	463	6/5
Victor	738	6/2
Victrola No. 4A	57	7/-
Victrolas	75	5/10
Victrolas No. 14A	70	5/8
Victrola No. 6A	735	5/8
Victrola No. 9A	736	5/10
Vocalion	28	4/7

Spring fitting tools comprising of Clamps Outer and Inner end adjusting pliers are available to the trade.
Prices on request.



Messrs. J. G. Murdoch and Co.'s Recording Room.